Aug. 1941

filmindia

IGHT Annas
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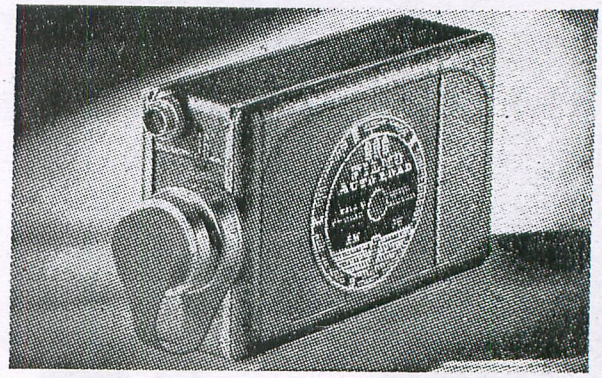
Editor: BABURAO PATEL

Three New Filmo 16 mm.

MAGAZINE—LOADING CAMERAS

1. FILMO AUTO LOAD—New beauty of design and new operating advantages recommend this series of three cameras, each of which employs the time—proved basic mechanism of the popular Filmo 141. The Auto Load is small, light, easy to carry, and easy to use A new, built—in exposure guide gives readings at a single setting for both color and black—and—white film. The viewfinder is fully enclosed within the camera, safe from damage, dust-tight. Of the "positive" type, it eliminates eye-parallax common cause of poorly composed pictures.



THE FILMO AUTOLOAD & SPEEDSTER

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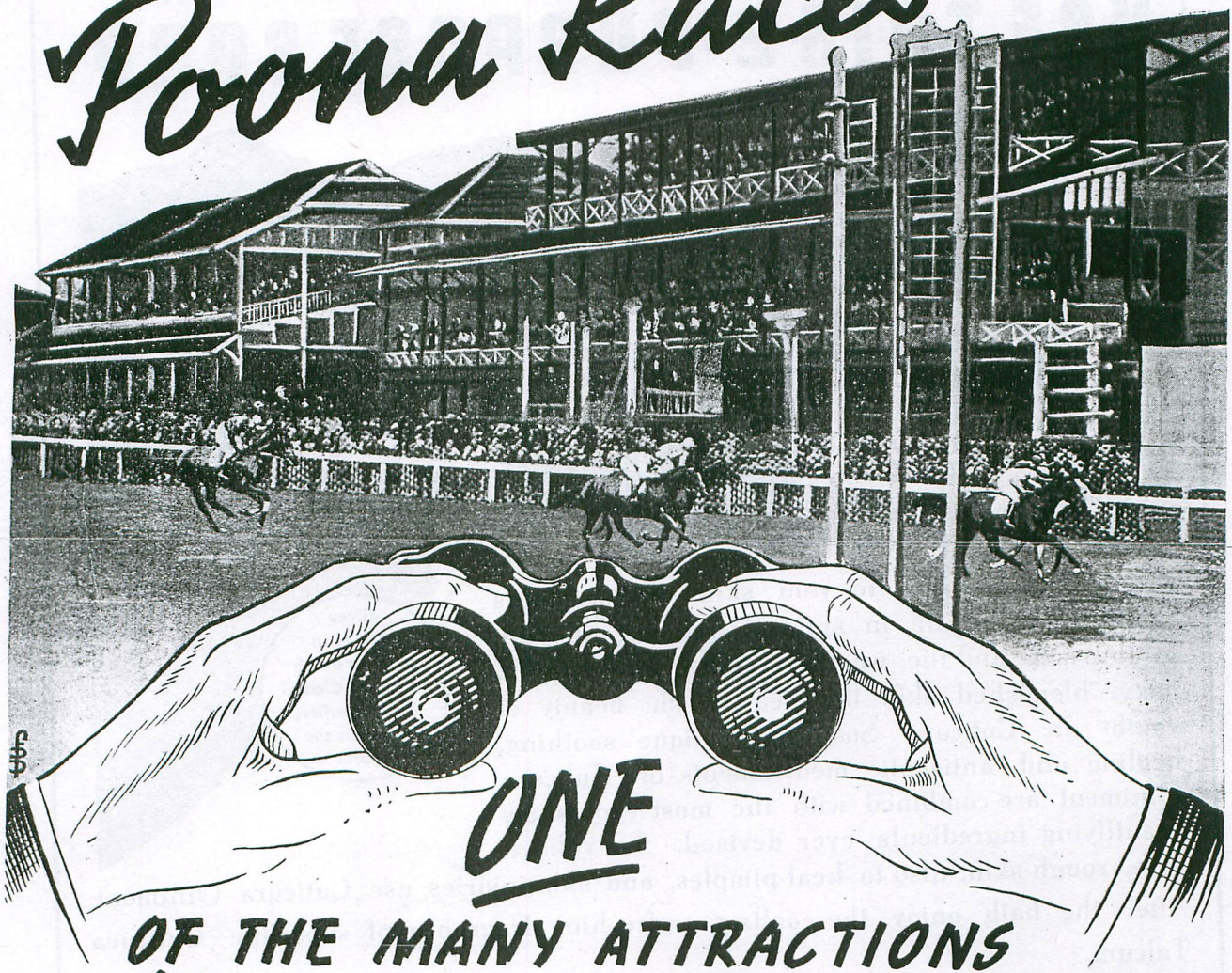

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filmindia

Editor: BABURAO PATEL

VOL. 7 NO. 8
AUGUST, 1941

Send Back Alex Shaw

THE appointment of Mr. Alexander Shaw as the producer for the Film Advisory Board and as Documentary Expert to the Government of India is due to terminate in the second week of October 1941.

We are told that people interested in Mr. Shaw are already up and about suggesting to the Government that Mr. Shaw should be asked to stay another year in India in the same post.

If India is to be turned into a war-time sanctuary for dumping British experts, with or without reason, at the expense of the tax-payers, we would not have the least objection. But the Government must candidly confess that they wish to draw upon our traditions of hospitality and not tell us that such experts are needed for the efficient prosecution of war propaganda, and that India had nothing to offer in this "Expert" commodity.

Replying to Sardar Sant Singh M.L.A., in the Summer Session of the Central Assembly, the Home Member to the Government of India said that during the three months that Mr. Shaw was in the country, his appointment was already being justified and the Government were moreover satisfied that his appointment was a very good one.

Eight months have passed since and from the Government point of view the appointment of Mr. Shaw should have been more than justified by now.

What has Mr. Shaw done to justify his appointment during the eleven months that he has been in the country?

During all these months Mr. Alexander Shaw, the British Documentary Expert specially recommended by the British Ministry of Information, has produced and released only two short films called "The Cavalry of the Clouds" and "The Handymen". Together they take just 13 minutes on the screen and for this gigantic war effort Mr. Alexander Shaw, the British Expert required eleven months of fiddling, involving an expenditure of over Rs. 5000/- per month.

And what are the films like? Technically they are as bad as one can make them. As subjects for war propaganda they serve to defeat their very purpose. If they are to be called documentaries, Paul Rotha's and John Grierson's documentary films must be called something else.

In the 361 feet film, "The Cavalry of the Clouds", there were three aeroplanes and four airmen. The airmen ran round the three aeroplanes twice and the film was ready. Even the clouds ran away from Mr. Alexander Shaw the British Expert.

If this is the sort of stuff for which Indians are asked to pay, we would rather not have it. It doesn't help our war effort nor does it help us. It helps only Alexander Shaw and we see no reason why maintaining him should be our responsibility, seeing that he was born in England.

Invitation to Beauty & Ecstasy

Climatic conditions must influence the selection of toilets. Conditions in India being so different, she must have her own toilet products particularly suited to her trying weathers.

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In "Sasural" a social picture of Ranjit, Madhuri and Motilal have many a mix-up like this.

Any third rate studio in India could have done more justice to the subject. Where then was the necessity of the Government employing the services of a so-called expert unless to provide for one more Britisher a living at the expense of the Indian tax-payer?

These are bitter questions but they are inevitable seeing the present emergency. The activities of the Film Expert have not at all contributed to our war effort. He has on the other hand helped to dissipate public funds, which could have been well used to buy a bomber for the brave crew that is defending the last citadel of freedom.

"filmindia" has been warning the Government about this waste all along. But the Government have never cared to listen. If Governments listened to the public criticisms, they would not be a liability on the public.

The least therefore that the Government can do to reconcile the Indian tax-payers for the loss they have suffered so far, is to send back Mr. Alexander Shaw and not renew his lease of imposition on the Indian tax-payer. He is an unwarranted burden and does not justify his weight.

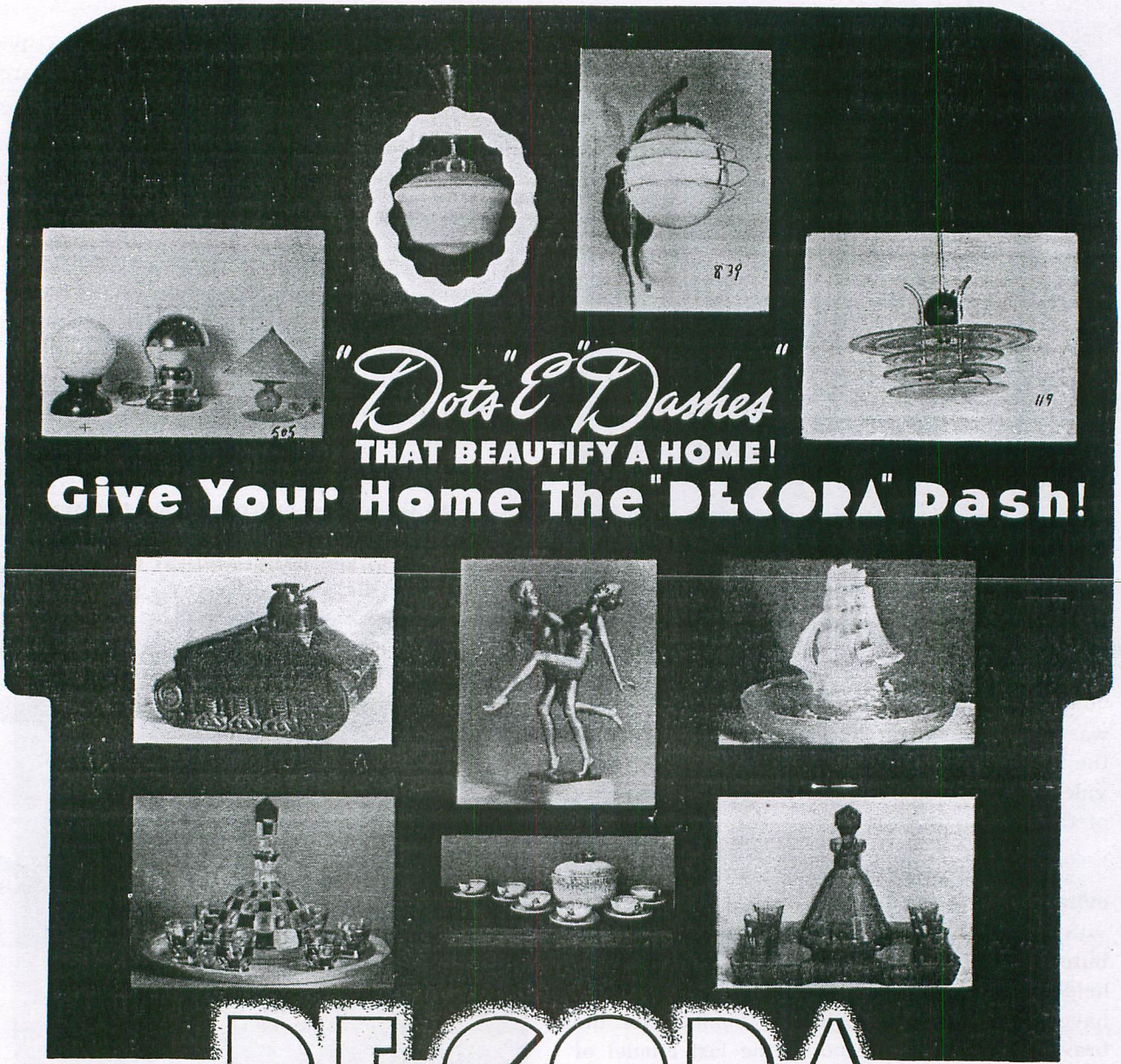
Plenty of Indians can be found—better qualified, more suitable and less expensive—to carry on the work of the Film Advisory Board and do some really good war propaganda through films, if only the Government follow the constitutional method of competitive selection.

A CORRECTION

In the last issue, while writing about the Western Electric Mirrophonic, we had inadvertently mentioned "Microphonic". The Western Electric Sound System is described as "Mirrophonic".

By the way, we understand that the Western Electric Mirrophonic and Westrex Sound Systems can be also bought outright by any exhibitor and the price includes Western Electric Maintenance.

Never before did Rose look so charming as in "Kasoti," a National picture.



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Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

BASTARDS OR DIRECTORS?

I owe an apology to the readers of "filmindia" for calling upon some of them to join our film industry in a previous issue. I am afraid, some of our film studios are not yet ready to receive talent from good society.

The other day I was given a shocking description of how a certain film director managed to get his leading lady star punished because the lady had refused to submit to the indecent proposals of the man.

In a scene shot next day the lady had to be slapped on the face by another female artiste. It is said that this particular shot was retaken seven times by the director with the weight behind the slaps going up every time. Even the woman who had to hit was disgusted with her work. From the very first slap, the sound and the picture were declared correct every time and yet the director indulged in his inhuman vengeance till the bitter end by calling for a retake every time.

That star has a damaged ear-drum today and a swollen blue face.

It is high time that bastards like these must be stopped from continuing their nefarious practices by our film producers who stake their reputation on their studios and their products.

There are several other sex-chasing third degree methods used by some of our directors on new girls. It is a pity that I have to report this but I hope, the exposure will prevent such shameful incidents in future.

Producers have no right to invite new talent to their studios as long as they do not guarantee better working conditions.

RELIEF TO SMALL INDUSTRIALISTS

Once again the Indian Film Industry is deeply indebted to the Fazalbhoy family. Many a pioneering enterprise in our film industry in the last twenty years is due to the enthusiasm and daring of Mr. M. A. Fazalbhoy who in the face of a precarious financial risk succeeded in introducing into the country the first reproducing machine, donated the only really first class technical institute in memory of his late father Mr. Abdulla Fazalbhoy, brought into the country R.C.A. recording and reproducing equipment and rendered many other small and big services which contributed to establish and stabilise our film industry.

Industrialists like Fazalbhoys, because they work for personal profits, often miss the recognition due to their efforts which incidentally result in betterment of the industry. Profit is the goal of every business, but in securing it, good of the industry should not be lost sight of. And from this point of view the family of Fazalbhoys deserves the gratitude of our film industry.

The latest Fazalbhoy enterprise, the Mercantile Finance Co. Ltd., is another worthy contribution to our film industry. The Mercantile Finance Co. was organized five years back and during that time this firm has helped the Indian film industry to the extent of over twenty six lakhs of rupees.

The bankers' money, usually available to the other industries, has never been secured by the Indian Film Industry, partly because of the instability of the people employed in the industry and partly because of want of enterprise on the part of our trembling bankers who would rather let their money rust in the vaults than advance it for the betterment of the industry.

Mr. M. A. Fazalbhoy, realizing the dire need of the industry and particularly of the small producers, distributors and exhibitors, who had to borrow money at exhorbitant and killing rates of interest, concentrated all the resources of the Mercantile Finance Co. to give financial help to the Indian Film industrialists at ordinary banking interest. Already a good amount of relief has been given to the small-town exhibitors who are to-day in a position to buy machinery and other theatre equipment in small instalments, paying only a trifling overhead by way of a small interest.

Mr. M. A. FAZALBHOY

While we recognise the splendid services rendered by the Fazalbhoy family to the Indian film industry in the past, we are particularly grateful for its present thought of the plight of our exhibitors.

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Arun seems mighty interested in Pramilla in "Kanchan", in which Pramilla co-stars with Leela Chitnis.

ALEX SHAW MUST GO BACK!

As was expected right from the beginning, Alexander Shaw, the expert on the Film Advisory Board, has failed to deliver the goods.

Almost every film produced by him so far has turned out to be too amateurish, compelling one to believe that what Alex Shaw knows of film production is not worth knowing.

His very first release "The Cavalry of the Clouds" had neither the cavalry nor the clouds in it. With three apologetic aeroplanes, Alex Shaw tried to show us a cavalry of bombers and failed miserably in doing so.

"The Handymen", his second release proved equally unenterprising so much so that even the extensive material at his disposal was never properly assembled and edited correctly.

Whether we like to admit it or not, Mr. Alexander Shaw, the British expert, has failed miserably in India And we can't get away from that fact.

Any third class studio in India could have turned out better documentary films than Alex Shaw has done and one wonders whether the Government of India intend to continue imposing on us an expert whom we do not want and whom we do not require.

After seeing what Alex Shaw has actually done during his tenure of office, "filmindia" guarantees to the Government of India to find at least twenty Indians better qualified and more efficient than Alex Shaw to carry on Alex Shaw's incomplete work.

Alex Shaw must go back. He will be more useful in the army than in the films. Will the Government listen?

YOU WILL HARDLY BELIEVE:

That Director Shantaram is put on the shelf by his other partners with the result that he is himself rehearsing "Omar Khayyam".

That after the unique success of "Khazanchi", Baburao Pai wants Shantaram to shift his production activities to Lahore.

That Producer Chimanlal Desai has to submit every song and word of his new picture for the approval of Sardar Chandulal Shah, including the little child star. Nalini Jaywant.

That Sardar Chandulal Shah has sworn to save Chimanlal Desai from another failure both in films and on the Stock Exchange.

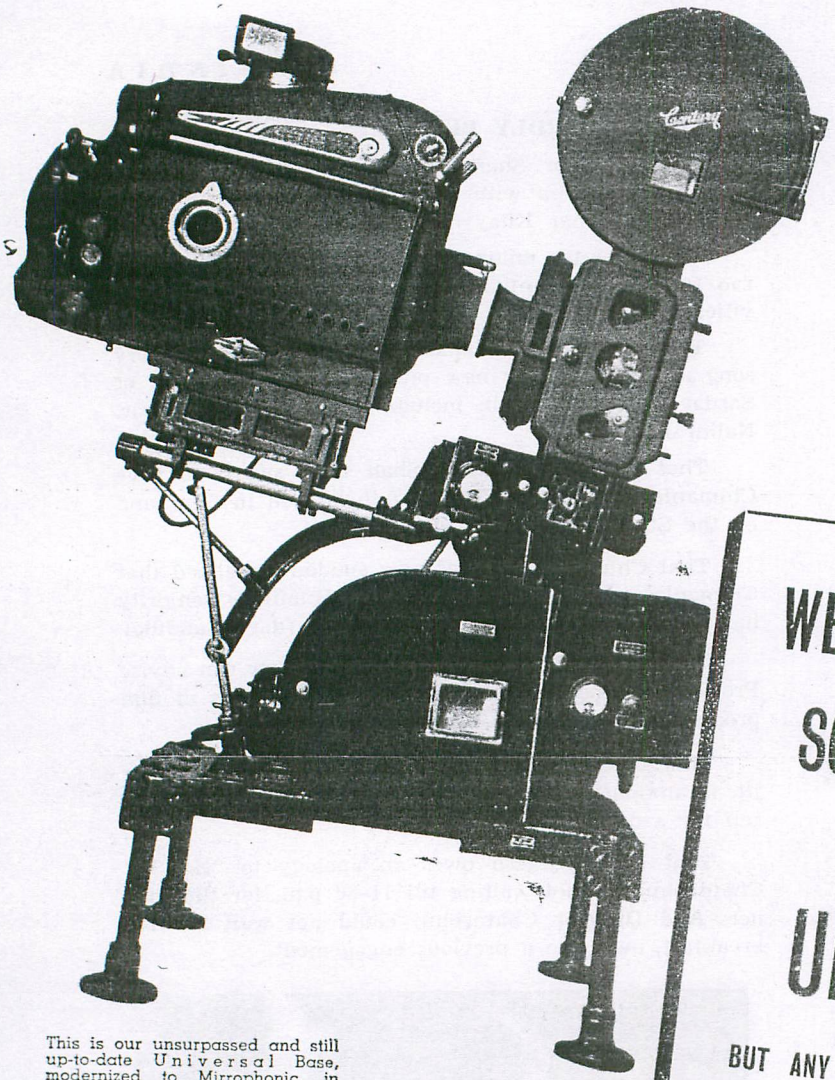
That Chunilal Desai has now suddenly realized that Chimanlal is his younger brother. Chunilal's seniority has gone up because of his pull with Sardar Chandulal.

That even Sabita Devi plus Mummy now can advise Producer Chimanlal Desai on the pros and cons of film production.

That Director Chaturbhuj Doshi, "H.M.V." of Ranjit, is anxiously waiting for a new star to invite himself for a dinner at her place.

That Miss Durgesh owes an apology to "H.M.V." Chaturbhuj for not waiting till 11-30 p.m. for the dinner. And Director Chaturbhuj could not wait for the breakfast, owing to a previous engagement.

Jyoti in "Darshan", a Prakash picture



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That people want to know how many dinners Miss Shamim gave to "H.M.V." Chaturbhuj, seeing that she is so prominently featured nowadays.

That Film Actor Motilal promises continuous banquets to Sardar Chandulal Shah, if the old Sardar promises to cast him in some decent roles.

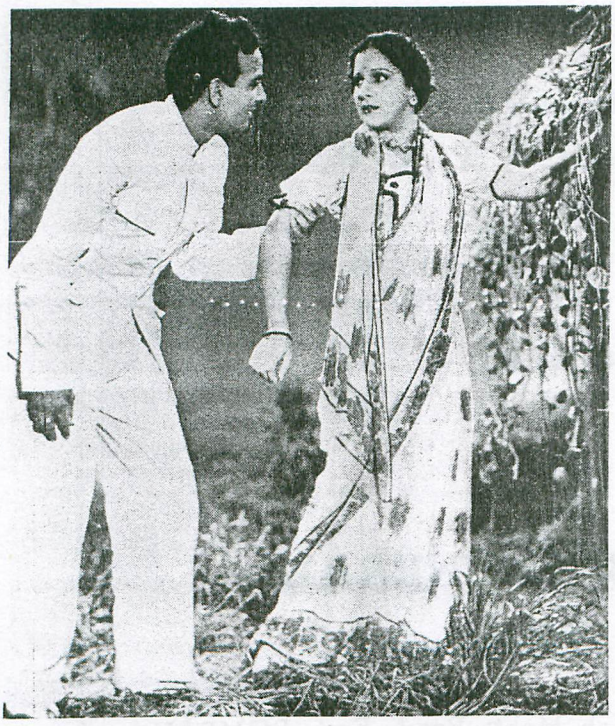
That Cameraman Krishna Gopal, affectionately known as "K.G.", nowadays needs star-support for correct exposures. They say, smaller the diaphragm greater the depth.

That Film Star Snehaprabha Pradhan, inspite of her cool temperament, has been affected by the recent heat wave in Bombay. Poor girl, she couldn't work for some time and she had to hold up Badami's shooting. Why not sit for a while in K.G.'s air-conditioned laboratory?

That Ahmed Abbas, now story writer Abbas, has again succeeded in selling a story, this time to Director Kardar. People were wondering why Abbas was so often seen with Kardar.

That Ahmed Abbas liked "Sister" immensely and stayed behind an hour to tell so to Mehboob. He also liked "Amrit" and wrote a letter to Director Winayak. So now you know where the next two stories will be sold.

That one day Abbas will also like a Ranjit picture and Sardar Chandulal will suddenly buy half-a-dozen film stories. The Sardar buys them by the dozen. He gets them at a concession.



Is it life re-acted? Motilal tries to save Madhuri from the thorns in "Sasural", a Ranjit comedy

Don't blame Motilal seeing what he sees in "Sasural" a Ranjit picture starring Madhuri and Motilal

That Pandit Indra is the most worried man nowadays seeing that Madhok has started writing good songs and Abbas has started writing film stories.

That when Film Actor Motilal read Secretary Rita Carlyle's palm—daylight palmistry—he prophesied great danger through the house of Venus. Did he mean, Editor Baburao Patel?

That Editor Baburao Patel returned disappointed from his Madras tour as he was all the time surrounded by male directors, male stars and male producers.

That Film Actress Pramilla has suddenly discovered new charms in Producer Gvalani and she is often heard saying "Oh, how sweet he is?", "Oh, what a darling!" etc., etc. Pramilla's mother thinks that she is reciting film dialogues in sleep. Producer Gvalani should really keep his charms in check with Leela working so hard for him.

That Leela Chitnis stayed for some time in Lonavla during the shooting of "Kanchan". Mr. Gvalani, of course, would start for Lonavla very often but, owing to company perhaps, would never reach it.

That outdoors of "Charano-Ki-Dasi" brought Director Jagirdar and Film Actress Vanmala into a closer cooperation and the previous individualistic way of working being immediately abandoned, "Charano-Ki-Dasi" turned out to be a picture of poetic harmony. Producer Atre, of course, supervised the shooting pointing out the highlights to Kusum Deshpande.

That Rai Bahadur Chuni Lall has not yet begun his sales talk of "Anjan" the new Bombay Talkies pic-

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Here's something that tickles. Shobhana in "Holiday In Bombay" a Sudama production

ture. That is giving V. R. Mehta of Royal Film Circuit the creeps. Come, Rai Bahadur, talk otherwise Mehta will wither away in suspense.

That people cannot yet make up their mind whether Minerva is producing "Alexander, The Great" or "Sohrab Mody, The Great", seeing Sohrab on a horse back. Where did they expect Sohrab to be?

That B. N. Sircar of New Theatres is frightened out of his wits by Babuseth Mamooji into producing a Hindi picture—otherwise the Calcutta Film Exchange would have no purpose to keep itself open.

That Babuseth Mamooji seeing the conditions in the film trade, has decided to deal in African cloves and Surbhai Desai will be put in charge of a clove plantation in Africa.

That Director Kardar has beaten the press boys by pressing a press-boy into writing a story for him. Good or bad Kardar knows that the press will always review Abbas' effort sympathetically. Recall "Naya Sansar" press boost.

That Director Mehboob does not like Seth Chimanlal taking away Nalini Jaywant and keeping Director Virendra Desai behind. Mehboob doesn't know how and where to star Virendra and what make-up to give him.

That having recently married, Baburao Pendharkar now considers his respectability as sufficiently established to move about among the younger ones.

That Director Winayak often runs up to Shantaram to learn new points of technique which Shantaram is reported to have recently developed. Meenaxi, of course, likes this as the knowledge will be used in the new picture, "Sangham", which means union.

That story writers Babubhai Mehta and Agha Jani Kashmiri now specialize in running to the song centres like Lucknow and bringing the song birds home. Certainly, a more difficult job than story writing.

That Y. A. Fazalbhoy's Naila Perfumes did better business in six weeks than "Asra". As long as the Fazalbhoy flag keeps flying we don't care whether it is a R.C.A. projector, a bottle of perfume or a tin of film.

That in memoriam Baburao Patel still keeps Padma Devi's memory evergreen by printing old photos of the Bengali star. Will this guy ever blush?

That when Baburao Patel will blush, his own publicity in "filmindia" will disappear and so will Rita Carlyle's.

That people wonder whether "filmindia" is a publicity campaign book for Baburao Patel or an album of Ranjit pictures.

That Publicity Man Bakulesh recently threatened "filmindia" by some mosquito music in local dailies. We must at least record this fact lest it may be forgotten.

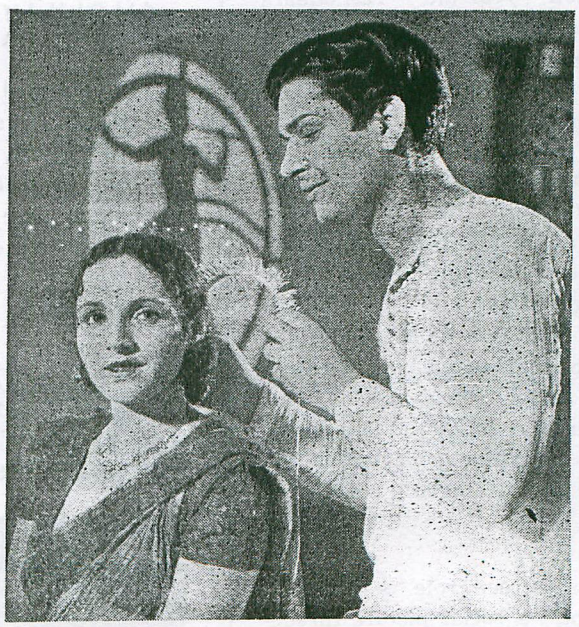
That Chunilal Desai thinks that the future of the Indian film industry depends on the success of the coy little Shamim of Ranjit.

That Director Devaki Bose, "D.K." to be more accurate, is shooting "Apna Ghar" in indoors rather fast, fully believing in the homely atmosphere round him.

That Film Actor Kumar is compelled to join Mohan Pictures after hoping to be "Omar Khayyam" in Prabhat. That is a real damage suit against Shantaram.

"That the world's greatest actor of all times is Chandramohan". Recorded on Sunday, closing time, Majestic Hotel, Bombay.

That "Zabak", the "Blitz" columnist has threatened to kill D. C. Shah the Film Critic and vice versa. But why this sparrow hunting?



Prem Adib and Shobhana in 'Swaminath" a Hindusthan picture.

Well-known Society Girl Joins Indian Films

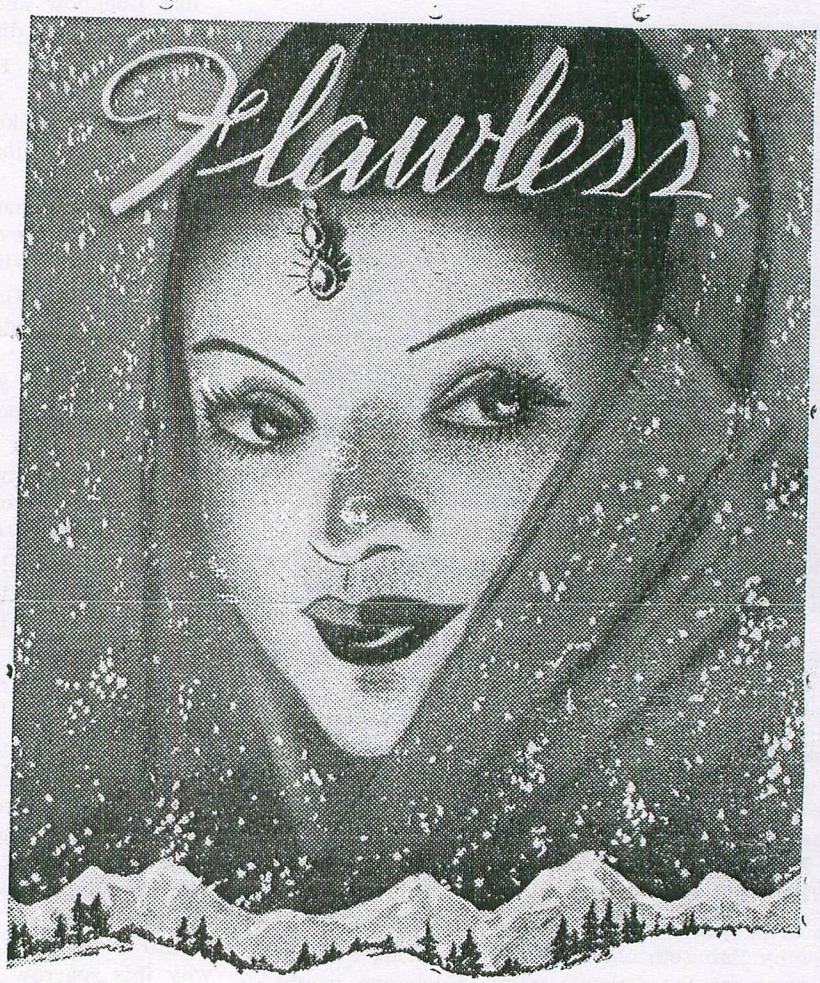
MISS KATJU, Niece of Pandit Jawaharlal Nehru Comes to National Studios

Miss Yashodhara Katju

Fourteen year-old Yashodhara Katju comes from a famous family of Kashmir Brahmins who have settled in the United Provinces for generations.

Well connected by ties of blood and friendship with some of the leading families of U.P. Yashodhara is at present studying in the Senior Cambridge class and in addition happens to be an accomplished dancer, having taken an extensive training under some of the best dancers in the country. She is reported to be a fine exponent of the Manipuri and Kathakali schools of dancing.

Her first screen role is likely to be in "Roti" a social picture directed by Mr. Mehboob for the National Studios.



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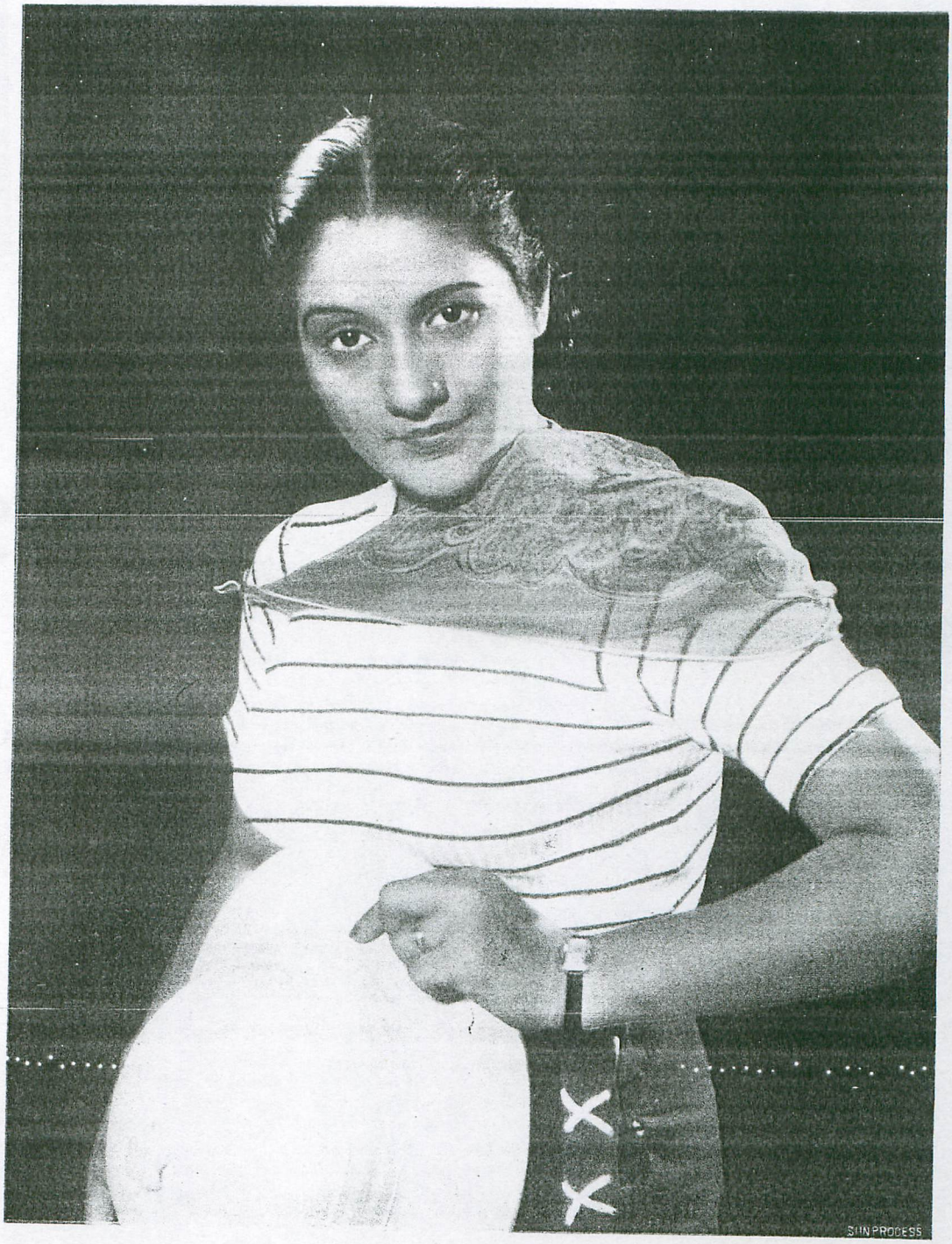

MOTI—

In "Circus Queen", a Paramount picture, she has done something which another girl in India has not yet done. She entered the lion's cage and flirted with the brute.

Bombay Talkies Ltd.

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AMIYA CHAKRABARTY

Cinematography:	R. D. MATHUR
Sound Engineer:	M. I. DHARAMSEY
Music Direction:	PANNA LAL GHOSE
Dance Direction:	TARUN KUMAR
Lyrics by:	PRADEEP
Dialogues by:	J. S. CASSHYAP
Film Architect:	CHORADIA

ESH,
ALA,
ESH,
AD,

. . . . *"To the sweet and bitter world !"*

Our Beauty Expert In Pain

PITIES THE LONG HAIRED LOTHARIOS

GLAMOUR BOYS ?—Pshaw !

By: HYACINTH

You make me ashamed of you, you fellows with your long hair, your side-locks and your American gangster clothes. You have a downright mania for developing stupid affectations which can only spoil your natural charm—such as it is. Your fans naturally want you to look as handsome as possible but they don't like freaks.

The long uncut hair of Prem Adib, John Cavas, Ashok Kumar and other gallant heroes makes them look ridiculous and almost effeminate. Even our otherwise well-groomed Motilal often has a feathery neck. This criticism does not refer to those actors who grow their hair long to suit the role they are playing, but to those who play modern roles but are apparently too lazy to have their hair cut.

No respectable citizen lets his hair curl round his ears and collar and meander down his cheek bones when a hair-cut costs no more than the tremendous sum of four annas!

The ageing actor whose hair line is rapidly receding despite the frantic use of hair growing preparations raises in me a spark of sympathy, but the long-haired Lotharios give me a pain.

Everytime I see a long-haired side-whiskered man in the street I think: "Good Lord, another film Actor!"

.. The ageing actor with hair line rapidly receding ..

OH! FOR A SENSIBLE TAILOR

It is with pleasure I observe that plucked eye-brows and darkened eyes are not so prevalent among male actors but it would be better if they were extinct.

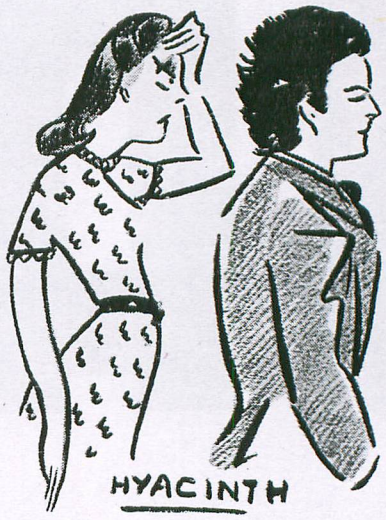
Now this question of clothes. If you must adopt European clothes let them be sober. Loud checked coats, slouched felt hats worn at

....."Good Lord, another film actor."

fantastic angles, and the black shirt —white tie combination look well on American film gangsters perhaps, but are hardly suitable for the cultured (perhaps?) hero of an Indian romantic film.

Made-in-Japan—six anna ties are not in good taste. Next time a hawker flings one at you push him firmly aside rather than succumb and indulge in a hideous bargain tie.

Trousers a la Chaplin which sweep the floor at the back may conceal down-at-heel shoes, but they also look dusty and slovenly. If you have champagne bottle shoulders, by all means have the shoulders of your coats padded, but don't go to the other extreme and get yourself Joe Louis shoulder measurements.



"You make me ashamed of you.... with your long hair, your side locks

This is a cry of distress. Isn't there some tailor in this country who will teach these glamour boys (ahem!) how to dress?

Lastly drop that pose you find so effective for the screen and behave normally in private life. Don't try to look like a film star by dressing and behaving conspicuously and by endangering our lives as you whizz by in that high-powered flashy racer you just had to buy.

No, little man, you don't figure on my glamour list, yet awhile, and they tell me I'm a woman of discriminating taste!

.. Loud checked coats.. black shirt ..white tie combination look well on American gangsters but....

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SETTING A NEW TUNE FOR LOVE

INDIA'S SINGING SWEETHEART

LEELA CHITNIS

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in

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KANCHAN

with

Pramila, Arun, Mubarak, Vimla Vashishta and Nagendra.

Directed by:—**M. VYAS**

Produced by—**C. R. GVALANI at the Ranjit Studios**

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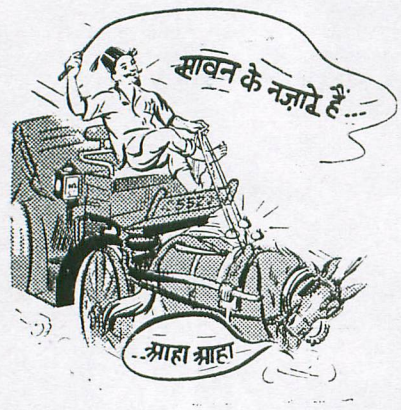
SAWAN KE NAZARE HAIN • SAWAN KE NAZARE HAIN • SAWAN KE NAZARE HAIN • SAWAN KE NAZARE HAIN



OUR ARTIST'S IMPRESSIONS
OF THE POPULARITY OF
"SAWAN KE NAZARE HAIN"
THE MOST POPULAR SONG HIT

from

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"KHAZANCHI"

A PANCHOLI ART PICTURE

DIRECTED BY **MOTI B. GIDWANI**

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OF 1941

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The EDITOR'S MAIL

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

B. N. Desai (Ankleswar)

Where is Rama Shukal now-a-days?

He is now working as a villain in Ranjit pictures—the very type of role over which he quarrelled at the Bombay Talkies.

Has Shantaram married Jayshree?

Yes. Isn't she very nice?

C. K. Saksena (Delhi)

Do you love the seductive Khursheed more than your sweet Secretary?

I love everything seductive, for, in things seductive there is a sweet tyranny which demands obedience. A strong man likes to obey just as much as he demands obedience. The two good lookers mentioned by you can hardly be compared, both of them having different charms.

You have stopped giving your "Kicks and Kisses" to the readers now-a-days. Why?

Because through the Readers' Research I have called for theirs.

Asgar A. Patel (Colombo)

What is your idea about boys from my Bohra community joining the film industry?

As long as they remain beardless boys, some use can be made of them but what can the producers do when the cockatoo beard starts growing.

Can I have the privilege of meeting all actresses when I come to Bombay?

Well, you can get a chance of seeing them at least. But don't tell them that you are a Bohri, otherwise they will come out with their old newspapers.

K. G. Lakshmi Reddy (Kurnool)

How is that in every social picture love is introduced? Is there nothing greater to be achieved in this world?

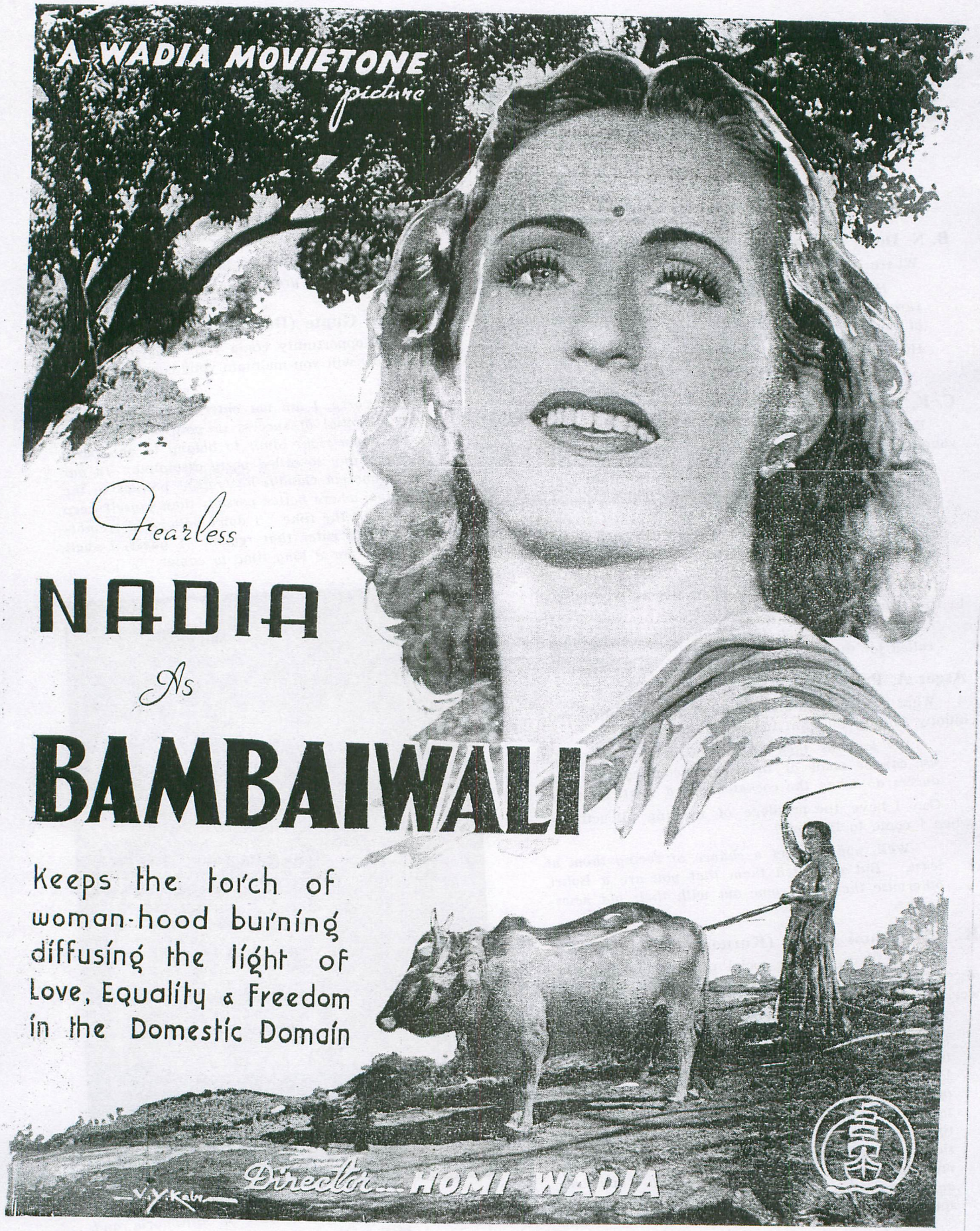
If you mean sex-love, it is a primitive instinct with man and as such it provides a terrific incentive to human effort. There is nothing wrong in sex-love. It is a natural expression of the human plan of existence. What one should object to is the distortion of this vitally necessary phase of human life. If a social picture distorts the sex relationship between man and woman, then the picture must be condemned, but in mere cooing I don't see any harm done. Sex-love is not a thing to be spurned. It is as great as other impulses of human life. It is on this primary impulse that the entire human family has grown.

Miss Vinodini Gupte (Dar-Es-Salaam)

Should an opportunity come your way to become a politician, how will you maintain your connection with your fans?

Don't worry, I am not entering politics. I lack the first essential of success in politics—hypocrisy. I am too down right blunt to belong to any party or to follow any so-called party discipline. In our country Mahatma Gandhi has raised politics to the moral plane, where better persons than myself keep trembling half the time. I don't believe in trembling, so I don't enter that region. I guess, I shall stick to films for a long time to come.

In "Akela", a Great India picture E. Billimoria and Moti make a splendid team


A WADIA MOVIETONE picture
Fearless
NADIA
As
BAMBAIWALI
Keeps the torch of woman-hood burning diffusing the light of Love, Equality & Freedom in the Domestic Domain
Director HOMI WADIA
V.Y.Kale

The new Ranjit killer, Shamim, whom Charlie imitates half the time in his own comedy

B. R. Vijayanarayan (Hassan)

Isn't it a pity that you are not writing anything about your favourite Padmadevi, the Bulbul of Bengal now-a-days? Have you forgotten her?

Not I. She has forgotten me. The Bulbul is now singing in her home town and there her song is heard by her own millions. She is no longer singing for a wandering "pardesy". But why worry, as long as her song gladdens human hearts, she is fulfilling her destiny of bringing joy into human life. We all need joy in these times, when the only thing we won't be disillusioned about is death. It is the only friend that keeps his faith and promise.

Gulamhussein S. Najak (Mombasa)

How is that some married actresses act with other men in films? What do their husbands think at the time?

Tell me what do the husbands think when they find their wives dancing with other men in our social ballrooms? Husbands who start thinking on these lines burn down their own homes. Such thoughts come out of warped minds and though in your case, they are still in the stage of a doubt, I advise you to revise your ways of thinking.

Prakash Chandra (Moradabad)

I want to become a good director, better than Shantaram?

Every chance for you kid, seeing that Shantaram has not been working for the last seven months and he is likely to have forgotten his art.

Jaswant Singh (Agra)

Is Hansa of Prabhat's "Sant Sakhu", the same girl who featured in "Azad" of Bombay Talkies?

Yes, the very same.

Does Nalini Jaywant still attend school?

She tells so to the newsboys, but I don't believe it. Doesn't she get enough grooming in the studios with Chimanlal Desai and his son Virendra jealously looking after her?

What has happened to Huns Pictures after "The Better Half"?

Winayak the "better half", left to join Navyug and Baburao Pendharkar now starts a new concern called "Raj Huns Pictures". "Huns" is thus promoted to a better status in the world of birds.

S. P. Vyas (Zanzibar)

Why don't Surendra, Maya and Bibbo tour East Africa giving performances? I am sure they will earn a lot of money.

I hope they take the hint. They will certainly be very popular in Africa.

Charlie is in his element in the picture he is directing at the Ranjit.

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DARSHAN

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Vatsala Kumptekar gives her usual lilting music in "Holiday In Bombay", a Sudama picture

S. K. Chaudhari (Drug)

I have written some film stories. Taking it for granted that my stories are worthy of being shown on the screen—what is the best course which you suggest me to follow?

If you wish to sell stories to the producers, you have one chance in a thousand, though the producers keep on shouting for new stories every day. Actually, however, when stories are sent to them, they have neither the courtesy nor the inclination to read them. But if you want to see your stories screened, by all means send them to the producers and different bits of your plot will be available for you on the screen in different pictures. For all purposes, this is an industry of honest men. But don't stretch the word too much. We have very few exceptions. One of them is me but no one accepts it, so I also move about as a dishonest man. It is an effective make-up for successful business. Another way to sell stories is by becoming a film critic on a daily paper e.g. Ahmad Abbas.

C. Purushottam (Madras)

What is the difference between an 'Oomph girl and a glamour girl?

Physically none. But when I look at one I see the 'Oomph in her while Ahmad Abbas would call it merely glamour. 'Oomph is a little more personal way of looking at such things.

Kawasji F. Kapadia (Deolali)

Is Leela Chitnis Miss Nagarkar?

Not now. That was her maiden name. Strictly speaking her present name is Mrs. Leela Gvalani. Chitnis was the interim stage.

R. C. Bajoria (Cuttack)

Is Snehaprabha Pradhan an Oriya?

I don't know what you mean, but that guy who married her must have been what you say.

M. G. Husein (Colombo)

Why don't you take a public vote on the beauty of our stars as is often done by a Calcutta Weekly?

You can't take a public vote on beauty. It is a purely individualistic impression which needs not only the features but other abstract qualities of the mind and the heart to form a judgment. Voting for features is like voting for a statue. And even from that point of view, we have no beauties to vote for.

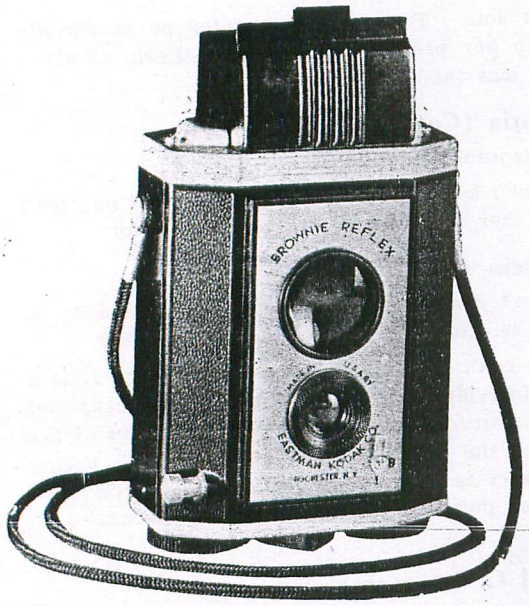
Sajnani Lal G. (Karachi)

If Motilal could get a job in "Shadi" with the help of a lion, can't I get a job in Ranjit with a lion too?

No, you can't. Sardar Chandulal Shah who is also a lion in his own class will chum up with your lion and your prospects will be spoilt. That scene

Sheikh Muktar creates thrilling drama in "Sister" a social picture of National Studios, directed by Mehboob.

SEE YOUR SNAP AS YOU TAKE IT!



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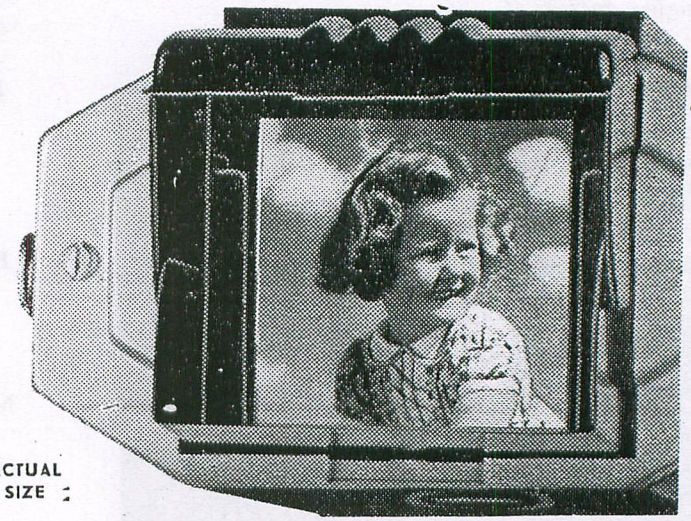

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Christopher Mansion, Portuguese Church St., DADAR—BOMBAY.

Arun and Leela Chitnis provide romance in "Kanchan"

in "Shadi" is perhaps the most silly thing I have ever seen—thanks to Director Jayant Desai.

S. P. Mahomed Sattar (Sosall)

What is the reason of Mr. Shantaram's tremendous popularity, though couple of other directors who are as good as him are not so popular?

"filmindia".

Can you tell me why Motilal is so fond of Sabita? As soon as he left Sagar, she also left Sagar..

But they went different ways. And that didn't suggest any fondness for each other.

S. S. Raman (Anantapur)

Has Meenaxi married Winayak?

No, she has married another one.

Shrimati Savitri Devi (Motihari)

Will you tell me, why I like Shantaram's pictures?

ONCE AGAIN

OUR NEW ADDRESS

Once again we are compelled to shift our offices. The new address from the 15th August 1941—and for a long time—will be:

"DHAN NUR", 1st Floor,
Sir Phirozeshah Mehta Road,
Fort, Bombay.

All correspondence after the 15th August should therefore be addressed to the new address.

How can I know the reasons? Probably, you like the man himself.

H. M. Hussein (Madras)

Is it true that Miss Snehaprabha Pradhan has divorced Kishore Sahu?

Not yet! And as she tells me there is no intention of doing that from her end.

M. J. Moonda (Pretoria)

Why are there so many cabbage looking girls in the Indian film industry?

Thank your stars that they are not carrying pumpkins.

Bhuwan Ranjan (Kadamkuan)

Why Motilal, a first class actor, has been appearing with imperfect actresses and under rather unimaginative directors? Is it not a misfortune of the Indian film industry?

And his also. When producers themselves are in the wrong trade, what else do you expect?

Which type of femininity (in general) appeals to men?

Subdued yet volcanic—something that constantly strains to be free but does not actually break the chains. Something you like to possess and yet you would never really secure. Something that you would miss without the pangs of a habit. Something that clings to you and yet doesn't pull you down. Oh, there are a million facets and only a woman can present them. Get a woman of whom Eve would be proud and solve the puzzle all your life.

Moti and Jal Merchant come together for the first time in "Circus Queen", a Paramount picture

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MAN CHANGED
—A WORLD
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Sheikh Mukhtar, Nalini
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DIRE
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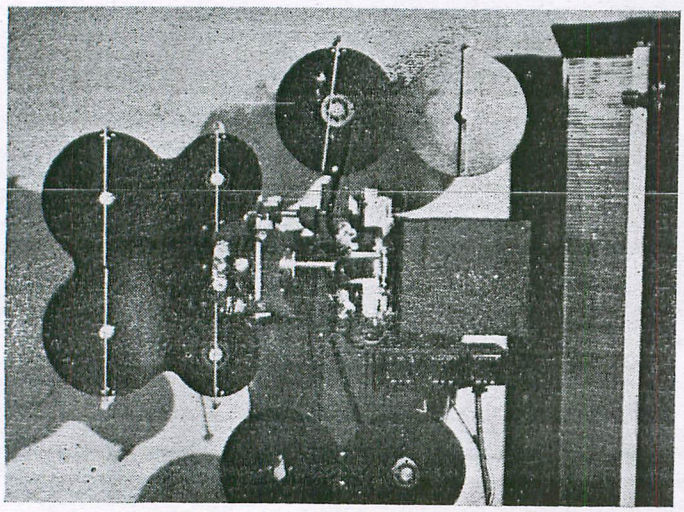

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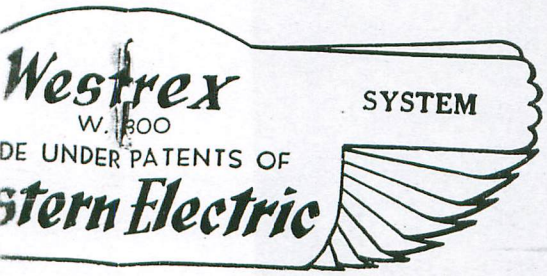

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DIRECTOR

A. R. KARDAR

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BOMBAY 4.

I Am A Reader, Mr. Abbas

Stop Jekyll And Hyde Methods

Moralists Often Appear In Divorce Suits

By: V. R. Bashyam (Marikuppam, Mysore)

(In his article in the last issue Mr. Ahmad Abbas not only hit the Editor, but he also condemned the readers of "filmindia". While the Editor has no defence against his well-tried sincere friends, the readers are not expected to let sleeping dogs lie. Several readers have protested vehemently about the remarks of Mr. Abbas. We reproduce here an unknown reader's article, which is the least vehement.)

I am a reader of "filmindia" Mr. Abbas, and a fervent reader too! If I do not get a copy before the 20th of every month, I get an uncanny feeling that a huge chasm has opened in my life which could be bridged only by the appearance of the postman with the "filmindia". Like a perfect model of the "filmindia" fraternity of boys and girls, men and women, I curse Baburao Patel in no exulting terms for his laziness in not bringing out the issue earlier. I know that I could curse him in the same manner in person and the Big Boy like many other human beings will not pull a scowl on his face and answer back, but he will give one of his "water melon" grins and in his characteristic way offer me a drink for wetting my over-strained throat!

I am not a budding journalist and I read "filmindia" neither with the idea of studying journalistic technique nor with the intention of plagiarising sensible criticism and suave humour to pass it as my own. I have a normal mind and I do not in privacy of my apartment give ravaging glances to the coloured pictures of stars in "filmindia" and sigh and sigh for things that will probably never come. Even if I were a pervert of that nature, I need not buy "filmindia" for that purpose as every theatre manager gives foreign printed colour posters of filmstars gratis. In fact, the pictures of the writers in the magazine irrespective of sexual denomination, are indelibly etched in my mind and I, for instance, without having ever seen you in person, can pick you out easily from a group of 1000 seedy looking persons. I know perfectly well that there are "Pygmalions" and sex-mad people in this world, and they, to satiate their lust mad minds, do not buy "filmindia" but pictures sold in bazars under cover, showing Eve as she was before fall.

DEVOUT READER OF "FILMINDIA"

I am neither a college student nor any of those "dubbed freaks" who are portrayed by facetious journalists to live a life which contains nothing but films. I do not worry myself whether someone is a Hindu or a Hottentot, nor am I interested in the flimsy heart-vagaries of filmstars; I could not read them but with a sense of distaste.

Even under the danger of being subjected to a severe stricture, I say that some very conservative ideas envelope my mind and I will deem it a disgrace if my name is ever linked with a filmstar. I have a job to do, business to attend and

Mr. Y. A. Fazalbhoy, Director-in-charge of the National Studios under whose able captaincy mighty pictures like "Woman" and "Sister" have been produced. The next classic planned by this film magnate is called "Roti". It symbolises the hunger of millions. Strangely enough he himself has never been hungry.

Mr. V. R. Bashyam

films occupy only a negligible portion of my time. I am eager to find out my mental age if only our psychologists left their verbose psychology and devoted a portion of their time in putting questions to find out the intelligence quotient, thus utilising their studies in a practical manner. Then I could have proved that my mental age, the mental age of a "filmindia" reader is not a mere 12.

With all these sensible codes, I am a devout reader of "filmindia"'. "Why", you may frown. I read "filmindia" for its sense, for its humour, for its boldness in not making the affairs of sex a "fetish", for its courage in tackling the wrong doer whoever he might be, for its sincerity in calling a spade a spade, a guinea pig a guinea pig, a swindler a swindler and a fake a fake.

I am not an exception; there are hundreds and hundreds of decent minded sensible males and females who read "filmindia" for the aforesaid reasons. The general opinion of the readers may differ with the reviews, the articles, the pictures and even the editorials. But if there is a portion in "filmindia" which all the readers in unison acclaim with approbation it is the "Editor's Mail". It will be annoying to you, of course; for I can conjecture from your writing that it gives you an anaemic complexion.

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HEAVEN FORBID.

I read it not once or twice but four times; the scintillating humour of the Big Boy has an effervescence of its own; and many a time I have observed a deep vein of philosophy in the audaciously splashed answers. I shall cite a specific example about which you have also made a mention. A reader, not of the general type, recently asked the following question "Will you ask Kanan Bala why she is so kind as to come in my dreams everyday?"

Now if you had been the editor (which God, kindly, forbid) and if strictly believe in the principles you have enumerated you would have answered it in a manner sensible to you and boring to us. You would have taken a paternal attitude and quoted a few lines from the Vedas or the Quran and would have tried your meagre best to show him the viciousness of his thoughts. You may or may not know that in the present day, Vedas and Quran serve mountebanks more to start a communal riot than to reform people in the erring path. In this age of bustle and commotion, higher philosophy appeals to people only when they are in a stretcher or too old to breathe. So, you would have hardly made an impression upon him; perhaps he would have sniggered a bit, twitched his mouth and have given unprintable names to the moralist!

Look at our Big Boy's answer "As Kanan Bala is now married she will not trouble you any more. In her place, I shall come and soothe you every night." Imagine the fate of that reader for a few days at least when his personal friends pat him on his shoulders and enquire in an amiable manner as "Did Baburao come yesterday?" A few days of torture like this would have made Kanan Bala a hoodoo for him and her pictures in his room would either have vanished or been stored in an inconspicuous place.

When the incipient stage of mortification is over he will perceive bit by bit the philosophy underlying the answer. He will realise that as he is not eager to get Baburao in his dreams he should not also think of such things about anybody. Thus the Big Boy reforms one and provides food for hilarious laughter for thousands.

So, who serves Mr. Abbas, who serves?

SPARKS OF RARE CHARM

It is not that every one asks silly questions or every question asked is senseless. Many questions even though meaningless and idiotic to the superficial observer have a purpose. As a friend of mine recently wrote they are "feelers" to kindle the editor to make him emit sparks of rare charm. A case in point is his answer to the question about "Virgins". He scratched some two lines with his pen which serve as a superb answer in a far better way than an essay on female anatomy. You might call him 'vulgar', then you will call every exposer of human fallacies vulgar.

This damsel is Romilla in "Suhana Geet" a Kamla Talkie picture

The great humorist and short story writer "O. Henry" whose genius Baburao Patel reaches in this answer will be vulgar to you. In a story of "O. Henry" he depicts the effects of the month of May on human passions. Poems and essays have been written on Spring and its enticing power on human hearts, but to understand those laboured efforts we want an annotator and our minds sustain no interest in it after the 'examinations' are over. O. Henry writes a single line on the month of May, which will irremovably cling to our mind. He says "In the month of May school Madams make big bad boys stay after school."

Baburao Patel's answer has an O. Henry effect in them. In this world of inconsistencies there are a set of "Sunday School Moralists" for whom, from the statue of Venus de Milos to facetious answers satirising the banes of life, everything is vulgar. But the enlightened public rarely lend a ear to these Moralists *as one day or other some of them appear as co-respondents in divorce suits!*

By the way, when you wrote "the 'moral' of the place is such that even the prostitutes go out veiled", you exhibit a form of humour which has a genuine Baburao touch in it; and that form of humour is not to be found in your book "OUTSIDE INDIA" published some two years ago. So, I have half a mind to believe that you revel over the Editor's Mail in private and revile it in public. Whatever you may say and however you may feel, the "Editor's mail" is the cream of "filmindia" and justifies the eight annas the readers pay for it.

As a reader, Mr. Abbas, I pray sincerely that Baburao should never go to gaol. If he becomes a state-guest and if you in the editorial chair begin to give a polish to your "Erstaz" ideas, the readers will buy the first copy of "filmysticindia" for curiosity's sake and then quit the readers' field enmasse.

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MOTILAL—A Moonlight Palmist

India's Glamour Boy No. 1 Confesses

A Bad Insurance Risk

By: HYACINTH

I've aways thought important people made a habit of being late for appointments. This one didn't. He was waiting for his interview bright and early, looking like a thoroughly respectable citizen, (not that, film stars aren't) and oozing glamour only in small doses so that the office staff would not be overwhelmed.

Let me share this interview with you. Ladies and gentlemen, I give you Motilal—India's original glamour boy and most publicised playboy and incidentally the best dressed man in pictures.

Perhaps I had better tell you a little about his pre-cinema days first.

Motilal was not born with a silver spoon in his mouth, but he was always one tooth ahead of the other babies in his neighbourhood and he fell on his head several times which may account for his eccentricities.

Every nice girl loves a sailor they say, so Motilal as a youth inspired by this sentiment and filled with a wanderlust came to Bombay to join the Navy.

But Fate in the form of a film director intervened and since then the Navy has somehow managed to get on without Motilal. The director took one look at the youth and thought: "This fellow isn't strictly handsome but he's got a certain something in his eye which I rather like and I think I'll make him a star". That was in 1934, and the first picture Motilal made was Sagar's "Lure of the City". Very appropriate don't you think, when you consider that Motilal has stuck in Bombay ever since?

...but Fate in the form of a film director intervened.

....reads feminine palms exceptionally well, especially in the moonlight....

Now he's way up at the top, the highest paid male star in India and the one with the largest following of fans.

MOTILALS SPECIALIZE IN EATING

I asked Motilal what he earned. He said "Oh I earn my living—you know—enough for my bread and butter". Later I learnt that he earned Rs. 2000/- a month without income-tax, and, I thought to myself, "This fellow can have bread and butter and cake too on a salary like that". Talking about food reminds me that Motilal is a connoisseur where food is concerned, or to put it more crudely he likes to eat, and he does. In fact he told me that he and his wife have enormous appetites. Anyways at twenty-nine he need not worry about his waistline.

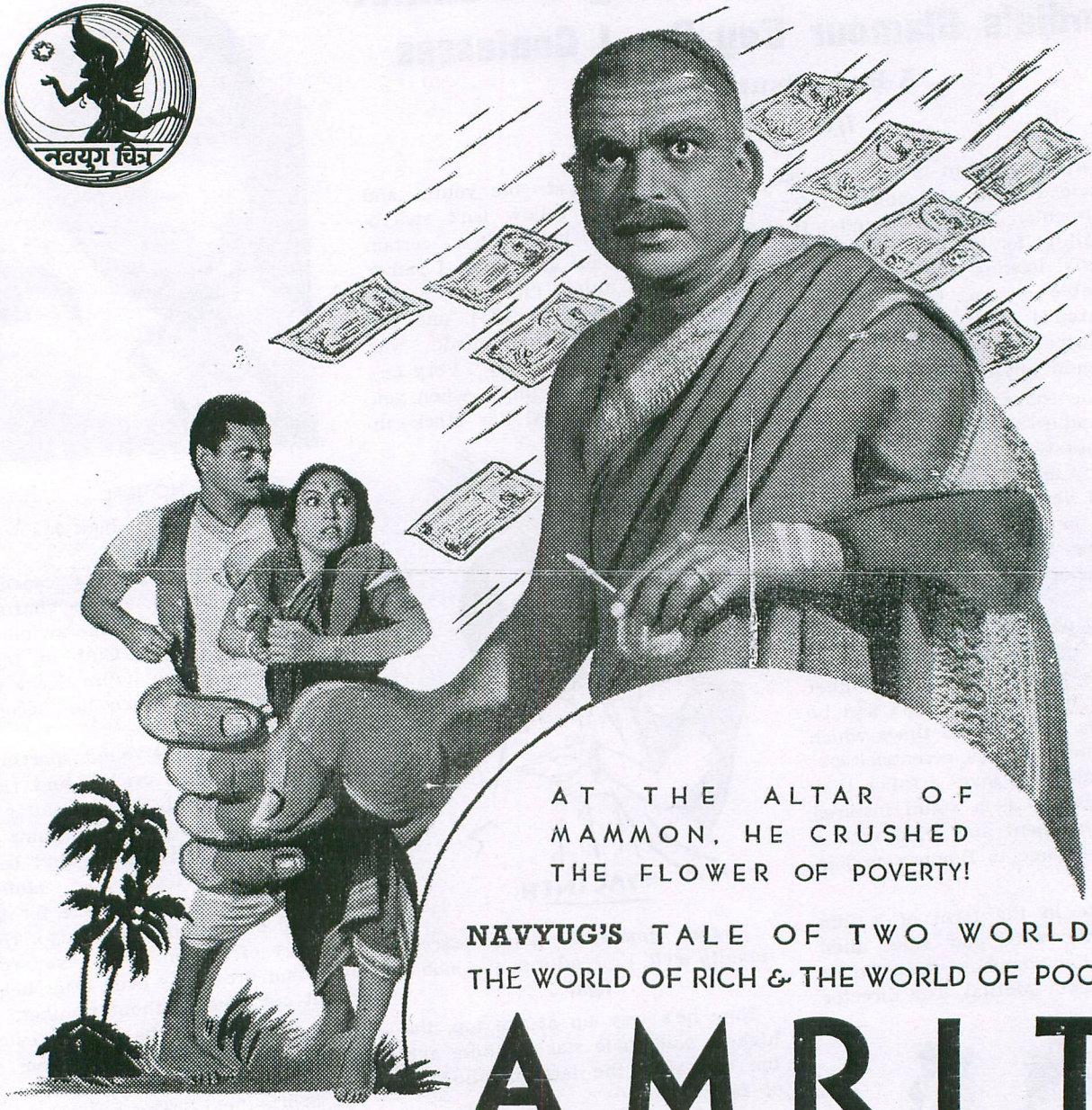
MOTILAL

If he did not have a charming home and a still more charming wife he would live in the swimming pool of the Cricket Club of India. He swims for two hours every day and only stops when he becomes waterlogged.

Motilal is an all round sportsman and plays tennis, cricket and rides with great daring. As a matter of fact he is daring to the point of foolhardiness, and if he hadn't been born under a lucky star Motilal would have been in a home for the maimed and disabled long ago. He's the sort of person who never realises that fire burns even after being burnt out times without number.

He tells me he has broken every bone in his body at some time or other, either in car accidents or in the sports field. The only part of himself he hasn't broken is his neck and that can be understood because

....he and his wife have enormous appetites.



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THE WORLD OF RICH & THE WORLD OF POOR

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Motilal is as thick-necked as they make 'em! He's the sort of chap insurance companies run away from because he is too great a risk.

LOOKS AT PRETTY GIRLS

He is an excellent driver but has met with several accidents because he has a bad habit (very common to most men) of turning to look at pretty girls in the street. As if this isn't enough he has the radio in his car blaring all the time and Motilal keeps time to the music on his accelerator as he drives along at a terrific speed. He is the only man known to perform this remarkable feat and live to tell the story next day.

Motilal had four cars before, but now he has discovered that there is such a word as economy, and this being a novelty to him, he has reduced the number to two. These are an ivory coloured Packard Super 8 and an S.S. Jaguar which is also ivory coloured.

HIS VANITY RETINUE

His other treasured possessions are his dogs, and he is completely ruled by them. Perhaps they feed his vanity more than others. They are a St. Bernard called "Roma", two poodles called "Jessie" and "James" and a cocker spaniel called "Jimmy".

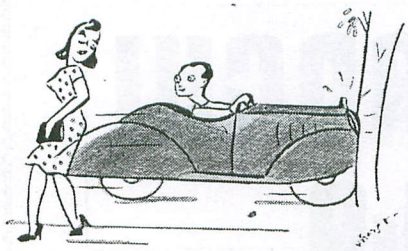
Occasionally Motilal yearns for the sea but the nearest he comes to being a sailor is to hire a sailing boat at Apollo Bunder and to row a little and then to lie down in it and go to sleep while the boatmen do the rest.

He likes to feel 100% he-man so he professes to dislike having to make-up for the films. By the way, he always puts on his own make-up and does it very efficiently. He needs to be efficient at this to conceal numerous scars on his face which are legacies from his many accidents. He dislikes make-up on women unless it is hardly visible and he likes women who are intelligent but simple. His wife incidentally, is both of these things.

I asked him which actress he liked acting with best, but he said he had no preference. He said, "I don't mind how plain the actress is as long as she acts well. After all beauty lies in sincerity of purpose and that is the kind of beauty I admire most". Next I asked Motilal if he liked his career and what roles he preferred. He said "I wouldn't change my present career for any other and I like playing any role that has depth to it".

This Ranjit star has made film news. He has broken a Hollywood record by acting in seven films in two years.

So you can imagine what a well-earned and welcome change his recent one month holiday to Kashmir was. It was his first holiday in seven years and did he enjoy it! He gloried in the natural beauty of Kashmir and the more sophisticated allure of the night spots. But no actor as popular as Motilal can travel through India without being mobbed, and sure enough at Lahore



....he has a bad habit of turning to look at pretty girls in the street.

and Srinagar he was surrounded by cheering admiring crowds who had somehow found out about his holiday.

Our Motilal proved he wasn't as dumb as most playboys by giving quite a fine presidential address at the Artistes' Conference at Lahore.

A MOONLIGHT PALMIST

Motilal loves ballroom dancing and he and his wife or maybe some other Pavlova may often be seen shaking a mean leg at the C.C.I. He is a rhumba specialist.

He is quite a good palmist and reads feminine palms exceptionally well—especially in the moonlight, so his good friend Baburao Patel tells me.

I asked Motilal what his vices were and he said "Yes, I know what you're thinking, but I tell you lady, I drink only in moderation, and that only when I'm out with a party of bibulous friends. Smoking is my only vice. I have a novel cigarette case which automatically flicks a cigarette between my lips when I open it.

This irresponsible, gay Motilal shies away from any serious discussion and talks in the style of a P. G. Wodehouse character with every sentence punctuated by a joke.

He laughs his way through life and through films, and this is what makes him so successful in his light modern roles.

If he has a genius, it is a genius for treating the most serious problem lightly and getting away with it.

He doesn't even take a grown-up view of the money problem. He believes that everybody should make money but not keep it. May be Motilal hopes that by the time he is too old to act (perish the thought) there will be some pension fund for all the impoverished one-time actors who followed his theory and didn't save. We hope so for his sake anyway.

THE DHOBIE—HIS BEST FRIEND

At the moment he is a very successful young man who hopes soon to start his own company and direct his own pictures.

He said "I have no inferiority complex where my work is concerned and I feel that with all the handicaps provided by the Indian film industry Indian actors and actresses do better than Hollywood stars would under the same circumstances." Well spoken, young man.

But Motilal cannot remain serious for long and so he changed the subject abruptly by saying "I like unusual shoes, that's why I like these I've got on". Here he stuck out his feet and I saw the shoes in question. I thought they were pretty awful because I don't like to see white shoes on men, especially fancy ones like those Motilal had. In fact that was the only jarring note in his get-up.

Otherwise he looked rather nice. Nice shirt, nice tie, nice suit, all

(*Con. on page 64*)

FATHER AND SON .....

What's the DUTY of these to EACH OTHER?

This engrossing question is dealt in

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PICTURE PALACES THAT ARE A SHAME TO INDIA!

FILM FANS GET A RAW DEAL

By: P. Venkatram

(Film Critic of "The Bombay Sentinel")

Two recent events floodlit the fact, pretty well evident before, that our showmen refuse to change with the times. They appear to stick to their pet methods with as much fervour as the most orthodox Hindu does to some out-of-date traditions.

One event particularly exposes the height of folly to which our showmen are capable of rising. There is the old story of men asking for bread and getting stone instead. To our showmen goes the credit of improving on this and returning blows for money. This can happen only in India. Anywhere else that cinema house would not be there for another day.

This event—a fine word to use—occurred at a cinema at Dadar a few days ago. It is interesting to note that few journals cared to take notice of this. Obviously more attention is given to advertisements than to human beings who read them. From their point of view it wasn't "news".

Eye-witness reports show that the theatre authorities sent for the police because the crowd was somewhat more than the theatre could accommodate and that the police, on arrival, charged the crowd with lathis.

VICTIMS OF ADVERTISEMENT

What is one to think of the management of a theatre that has no hesitation or compunction in treating its patrons in this amazing manner? No wonder some of the patrons cursed them and decided never again to come to that theatre?

When the police charge even a crowd of rioters on mischief bent one hears a lot about it in the papers, but it does not at all seem to matter that a number of respectable men who had gone for an evening's enjoyment should be given blows. No protest is made, no howling done.

The other event is, of course, the recent disturbances in Bombay city. Don't ask me why I call it an event. It is an event as far as our showmen are concerned.

Weeks passed, new pictures were held up, old pictures drew miserable houses and at times the shows had to be cancelled. There was talk of cinema houses being closed for sometime.

After the lapse of several weeks some producers would not stand it any further and announced the date of the releases of new pictures. The producers said they wanted to infuse and restore confidence in the public. What did the Bombay exhibitors do? They were the people most hit by the riots.

DO NOTHING POLICY

No effort was made to induce people to visit the theatres. Why? People even talked of likely disturbances inside the cinemas. Still nothing was done. If they knew their business they would not have kept quiet, waiting for the return of peace. They should have done a whirlwind campaign impressing on the people that they could obtain an evening's enjoyment at their favourite theatre as safely as in normal times. Then could not they take any measures to see that people would come to their theatres without fear of molestation or physical harm? This could well have been done by engaging a few volunteers in the theatre. It is no good saying that in case of any disturbance police help could have been summoned. That does not help a bit.

When the curfew was in force and shows commenced at 6 or 6-30 some theatres arranged for special conveyances to take fans home. This fact was announced at the theatres in the slides at least two days after the new pictures were released. Did they think that people who had come to the theatre had made no arrangements for them-

Spot them. They are old favourites snapped together at the "Sister" preview. Mr. Baburao Patel and Miss Rita Carlyle

Shobhana Samarth as "Seeta" in "Bharat Milap" a Prakash picture

selves? The important thing was to tell the public and induce them to attend the shows as they could return home comfortably and in time as not to be caught in the curfew. Failure to advertise this fact properly was largely responsible for the poor houses. At times the shows were cancelled.

PICTURE PALACES—THESE BE!

All this has reference only to two recent occurrences. The old grievances of fans, some of which have often been dealt with in "filmindia" continue and one does not know when these are likely to be redressed.

On a par with the "spectacular film epics" are the "picture palaces". It is a shame that in a country noted for its artistic beauty we call some of the dark, dingy, dirty houses, sans air, sans sanitation, picture palaces! Only very recently have some of the theatres installed satisfactory sound equipment, but one need not go into the technical aspects.

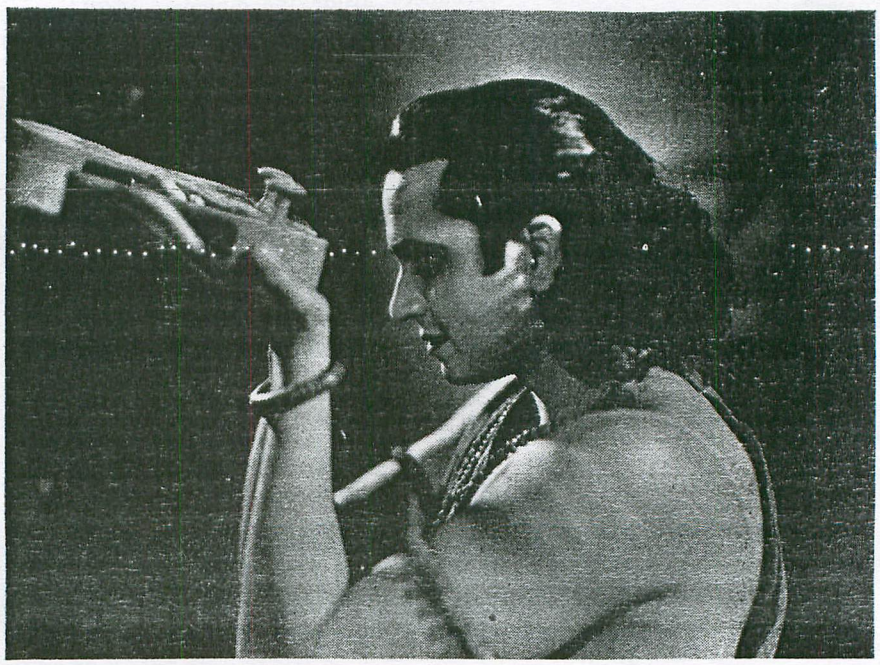
From the hygienic point of view most of the theatres in India are shabby. It would appear that there is some sort of tacit understanding among showmen throughout India to refuse to improve, and to improve only when forced to by some circumstances. It is the same old 'chalse' policy as they say in Gujarati. How long should they be allowed to continue in this state of affairs?

A film fan going to a theatre expects good return for his money; not merely a good picture which will entertain him and make him temporarily at least forget his worries, but also good accommodation. Surely he expects good air, comfortable seats and adequate projection in the theatre.

ABOMINABLE MANNERS

What is more annoying than these regrettable shortcomings is the treatment meted out to fans. A glaring instance of the follies has already been dealt with at length. There are others only a shade better. The manners of the management are frequently unworthy of the servants of the public; rarely are they amiable. They have successfully imbibed some of the traits of the bureaucrats. The complaints of the fans are often treated in a summary manner, sometimes by taking resort to some rule, or at other times by refusal, point blank, to look into it. Rarely are the comfort and convenience of the patron consulted. In other words there is little of any business acumen here.

This is not all. The box-office scramble is perhaps the worst of the whole lot of the grievances. Conditions vary from city to city, province to province. Some people earn a regular livelihood by selling tickets at a premium. Often these people are helped or assisted, di-



Shahu Modak as "Bharat" in "Bharat Milap", a Prakash picture

This astrologer frightens those girls in "Bombaiwalli", a Wadia picture

rectly or indirectly, in their job by somebody from the management staff.

The greatest difficulty lies in securing seats after the purchase of tickets. The gates are not open before showtime. A large crowd gathers in front of them and the moment they are open there is a regular scramble for seats and often stronger persons get better seats.

UNHOLY SCRAMBLE

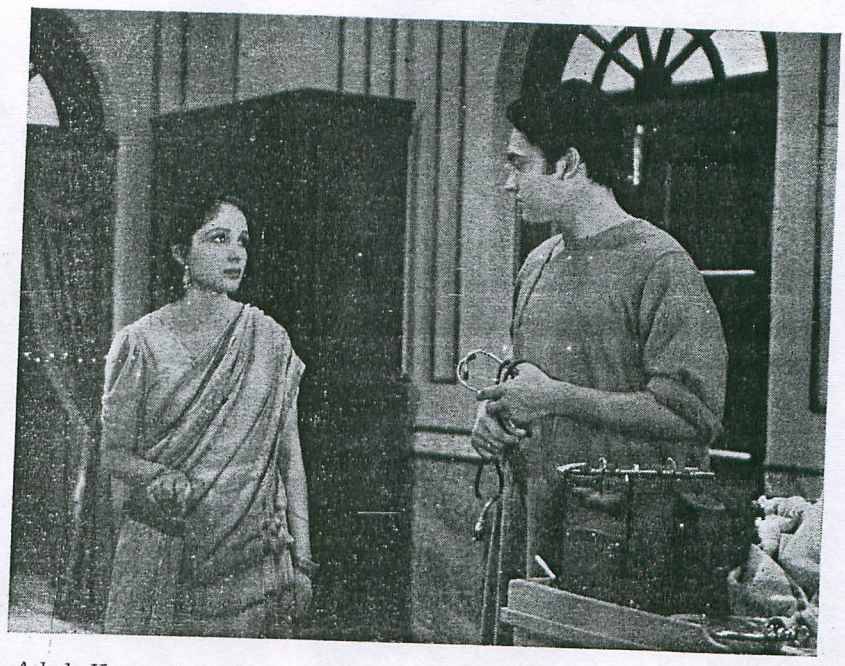
This can be remedied without much difficulty or expense by the introduction of the advance booking system. The scramble will be eliminated as people will know what seats they are to occupy, Now only in some theatres seats are booked in for the higher classes. This can be extended to all but the lowest class. The booking clerk who issues the tickets can as well mark the seats. This system seems to be prevalent in some theatres in Calcutta.

All told, the fans have been getting a raw deal. They are rarely treated fairly or even with courtesy. There is a society for the prevention of cruelty to animals, which looks after the welfare of the dogs. Are film fans so unworthy of attention? Indian showmen can be trusted to jog on in their good old way, heeding not, profiting not. Something must be done—and that quickly—to shake them out of their complacency.

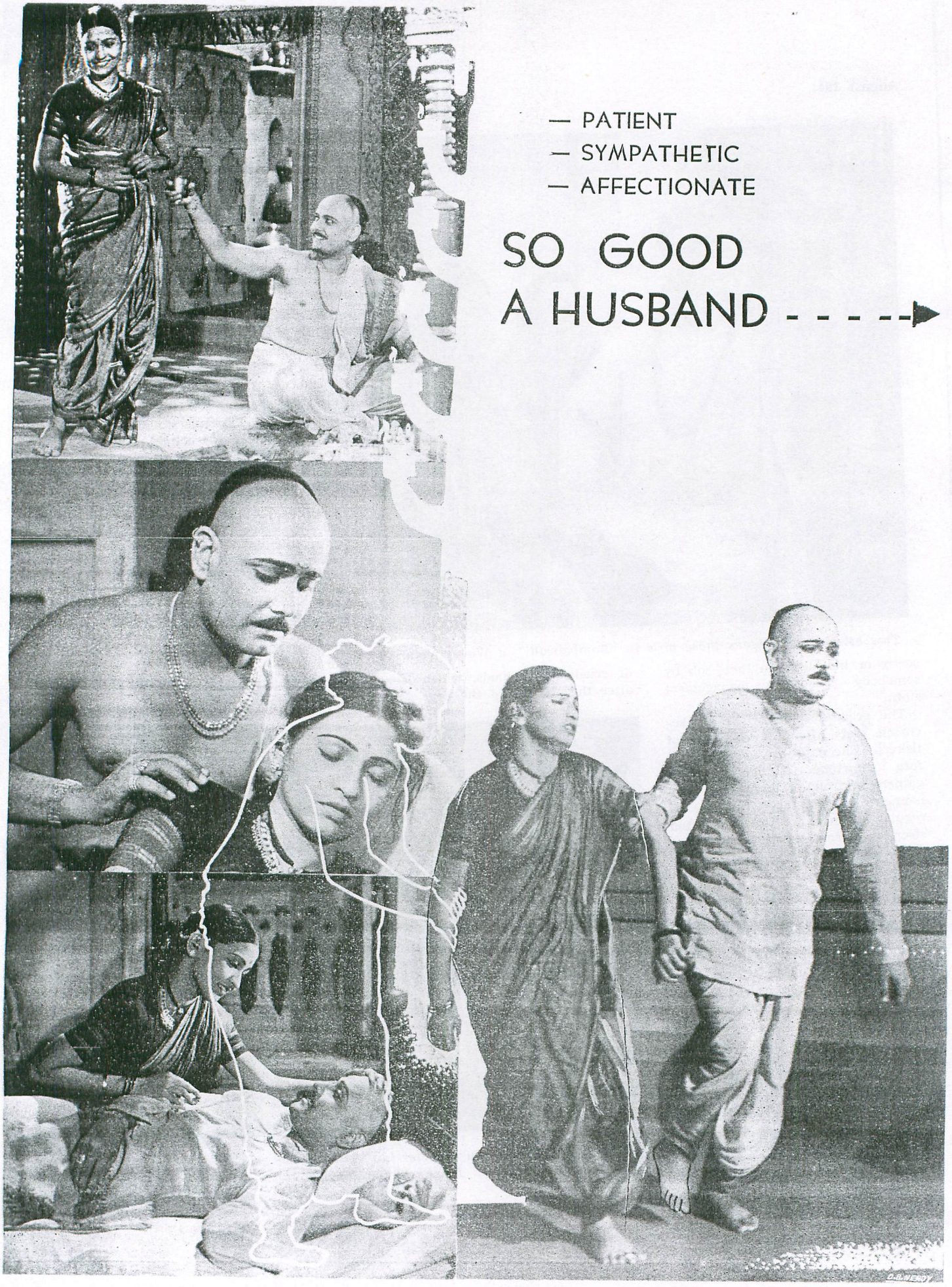
Several new theatres are under construction. Atleast four or five are scheduled to be ready in another few months in or near Bombay city. The present conditions of theatres will naturally be taken as standard requirements of the fans and their present plight will be perpetuated.

One would suggest an active, ever alert association—something on the lines of the Passengers and Traffic Relief Association. Sanctions must be forged and theatres that refuse to listen to this body must be boycotted, or at least picketed.

Or, in the alternative, enterprising businessmen should come forward to give us some real picture palaces, not like the present structures with so many cells. Let them turn their ears from those that will tell them of the exhibiors' plight. Some newcomers in the field are thriving because they are showmen; they know how to handle fans and refuse to alienate them. May their tribe increase!



Ashok Kumar is evidently a doctor in "Anjan". And who wouldn't be with Devika as the patient?



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SO GOOD A HUSBAND - - - - -▶

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SANT SAKHU

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THEY TIED HER UP TO A POST - - - - - - AND NOW SHE HAS BECOME AN ALTAR OF PRAYER TO POSTERITY!

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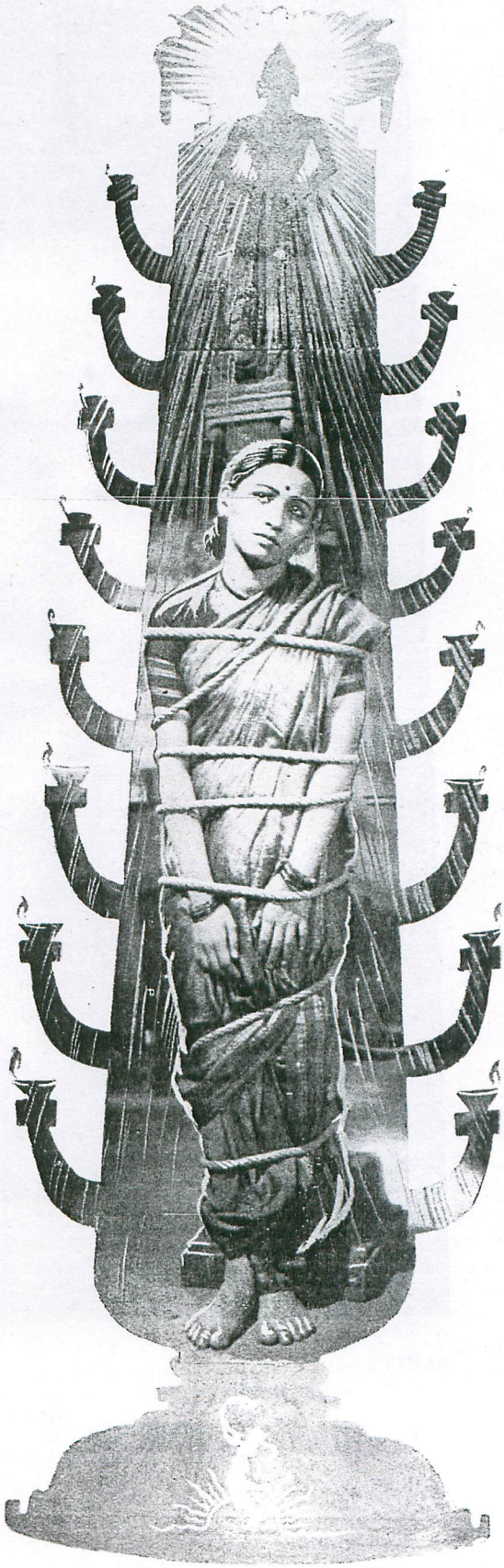

SABITA—

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AN IDEAL BOOK ONLY FOR THE MARRIED

PRIVATE—TO MEN

If you are a married man, you should have a strictly private talk with yourself and ask your conscience the following question:

"Am I just as attractive to my wife now as I was when at my best?
Is it not true that I am losing my hold upon her good opinion and slipping away from her respect?

Then without letting her know, practice the techniques presented in the above book and day by day note how her old esteem for you will come back. It is surprising.

PRIVATE—TO WOMEN

If you are a married woman, ask yourself:

"Am I just as attractive to my husband as I was during courtship? If not, why not? Am I gradually slipping away from his regard and devotion?"

What would you give to have them back again? Do not say a word. Just study and practice the techniques presented in the above book and note how quickly he finds you the same attractive woman he first supposed you to be: beautiful, sweet, loveable. No other power on earth can bring about this result except the wise use of sex force as shown in the above book.

THE STRONGEST POWER IN THE WORLD

Before sex all other interests grow pale and dim. If wisely used, it is capable of producing more happiness than all interest combined. It develops vigour, vitality, tremendous power and the rich, red blood of youthful intensity in the minds and hearts of men and women. Then men become noble, virile and attractive; and women become beautiful, sweet, lovable. It is a tested and proved fact that by the techniques presented in the above book a man may so far increase his own manliness and vigour that he can obtain absolute control and sway over his wife; while a woman may so far increase her own pleasure-giving power that she can obtain absolute sway over her husband.

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Says Balzac and whoever is not thoroughly conversant with the basis of this science should not be surprised if any unhappy marriage or divorce results. A recent confidential survey among physicians' wives revealed the surprising fact that even among these women, more than 50 per cent confessed dissatisfaction in their love lives. A noted Solicitor whose practice is largely concerned with matrimonial cases, has given it as his opinion that as many as 80 per cent. of divorces are due to ignorance of sex factor in marriage.

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The above book contains everything the curious, inexperienced, just married and the most blase much married divorcee might want to know from the first awakening of youthful love to the full consummation of this grand passion in the privacy of the bridal chamber. It is an endless source of intimate, intriguing information—in the frank words of the present-day youth, answering the questions you might even hesitate to ask your closest friend. It is a daring, exotically illustrated, privately printed book—brimful—of naked truth, unashamed facts, frank discussions—including the coital technique postures (illustrated with male and female poses) of the various postures to be assumed during marital-union, to enjoy the acme of wedlock bliss. The illustrations alone will make your eyes pop out in wonder.

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★ Pictures In Making

NATIONAL STUDIOS

"Sister" a classic production, giving a social plot, and directed by Mehboob was released at the Pathe to a very appreciative audience in the first week of August. At the studios, a number of pictures are under production, some of the prominent ones being "Nai Roshani", "Nirdosh", "Kasoti" and "Roti". The last one is being directed by Mr. Mehboob and features that well-known star, Chandramohan.

It was a pleasant sight to see Captain Naval Gandhi, that one time producer, moving about in the studios in his khaki uniform and brass buttons producing some recruiting films for the Military Intelligence Department. This well known producer who hit the head lines in international papers once for producing "Sacrifice", is certainly a choice selection for this work by the Military authorities.

RANJIT FILM CO.

"Shadi" which was released at the Royal Opera House is going better every day. The picture has captured popular fancy and it has settled down for a long run. At the studios they are busy producing a number of social pictures and one of them which comes to mind is called "Mehman'. "Susral" a social comedy directed by Chaturbhuj Doshi has been released in the North and reports come to us that this again has proved another hit.

With the Ranjit luck in the ascendent, it seems that everything that this studio handles is likely to be a success for a long time to come.

BOMBAY TALKIES

"Anjan", a social story, starring Devika Rani, is reported to have been completed at last and it is expected to be on the screen very shortly in Bombay. Producer Mukherjee has been working in the meanwhile on a new social story which will go into production in the 3rd week of August. This speed of work is in keeping with the best traditions of Bombay Talkies who do not believe in resting on their oars.

PRABHAT FILM CO. (Poona)

"Sant Sakhu" is now getting the finishing touches from Directors Damle and Fatehlal. People who had the privilege of seeing the preliminary rushes forecast a big success for this socio-devotional subject. The next picture to go into production will be either "Ram Shastri" or "Kalidas", the latter one being a biographical story of the great poet of India.

All on the quiet it is said that Director Shantaram is preparing to launch the production of "Omar Khayyam", if his stupendous requirements in settings and costumes can be managed within a reasonable time.

PANCHOLI ART PRODUCTIONS (Lahore)

That Punjabi social picture "Chowdhary" has been completed by Dalsukh Pancholi and it should be on the screen in the month of August. This takes Dalsukh Pancholi to his new Hindusthani picture called "Khan-Daan" and we are told that Mr. Ghulam Haidar, the music director is busy finding attractive tunes to compete with the musical success of "Khazanchi". With "Meena Bazar" another subject in view, the production programme of Mr. Dalsukh Pancholi seems to be altogether ambitious; and especially so when we hear stories of bringing Shanta Apte and Saigal to work for him.

In the meanwhile, Famous Pictures, the Bombay agents of this company are keeping the flag flying by a continuous brag in praise of the pictures that are still to be thought of.

FAMOUS ARUN FILM CO. (Poona)

"Thoratanchi Kamla" was released at the Majestic Cinema to a very crowded house who delight in the revival of historical incidents. This picture has become an artistic production in several respects, not to mention the superb framing of the emotional sequences.

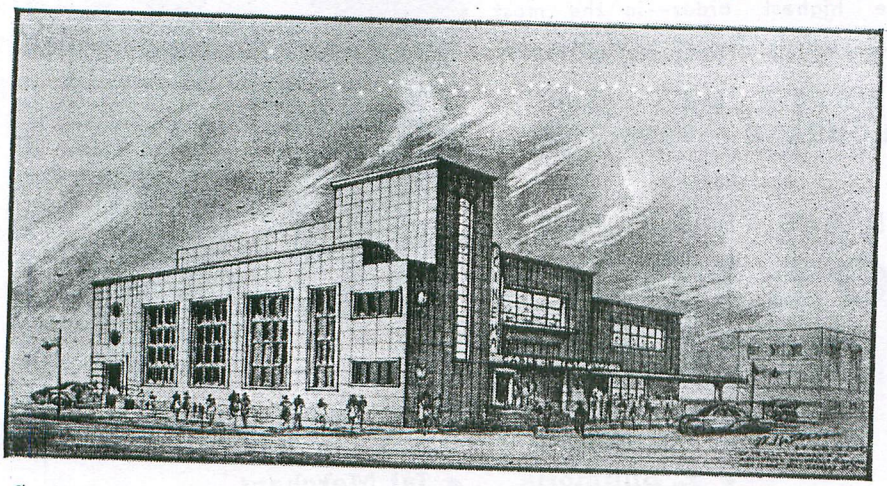
At the studios in Poona they are all busy with the shootings of "Daughter-in-Law", which will revive before our eyes probably traditional story in a new shape.

NAVYUG CHITRAPAT (Poona)

After the success of "Amrit", the social melodrama, which turned out to be an argument against prohibition, "Sangam", a new social picture which is a comedy is being shot steadily in the Kolhapur studios under the guidance of Mr. Junnarkar. This picture is expected to be completed by the end of September.

WADIA MOVIETONE

"Bombaiwalli", the Wadia thriller, starring 'fearless' Nadia and the singing Sardar Mansur, was released to a crowded house at the Super



Several new cinemas are being built in Bombay. This is how "The Light House" at Colaba will look. It is owned by the Associated Bombay Cinemas Ltd., and is equipped with the R.C.A. sound system. .Incidentally, this will be the first cinema in India which will have both 35 and 16 mm. projectors.

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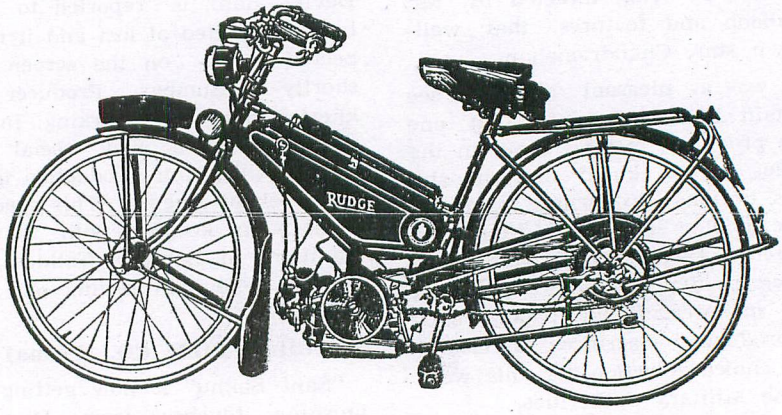

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Talkies in Bombay. Director Homi Wadia who has never produced a box-office flop adds one more success in this picture to his long list of money-makers.

SHALIMAR PICTURES

Mr. W. Z. Ahmed whose association with Director Madhu Bose and his production unit is so well known, is now launching his own production unit in the name of Shalimar Pictures. The first picture is tentatively called "One Night" and he promises to make it a night of nights from the one thousand nights. This is a social story reflecting an altogether new facet of life and it features a new comer to the screen by the name of Neena. Amongst several well known names secured for the box-office, we recognise Prithviraj who is so popular all over the country. This picture goes into production in the 2nd week of August and with luck on his side Mr. Ahmed hopes to complete it by the first week of November.

CHITRA PRODUCTIONS

"Kanchan", the maiden production of this company starring Leela Chitnis, is now waiting for release. It is expected to come to the Imperial Cinema after "Holiday in Bombay".

BRILLIANT PICTURES

News comes to us that "Municipality" a social plot, is going to be one of the most hilarious comedies of the season. You can easily believe it remembering the success which this stage play secured at several stations in Maharashtra. If the picture succeeds in capturing half the original humour of the writer, it will easily be the most humorous picture ever produced.

PARAMOUNT FILM CO.

By the time this is in hand, "Akela" the social picture starring Mazhar Khan will have been released at the Lamington Talkies in Bombay. This is a heart-rending story immortalizing the loneliness of the human soul. At the studios in Andheri, producer Kikubhai Desai is giving his final touches to "Circus Queen" in which men and brutes, both ferocious, vie with one another to make the picture a success.

The unique feature of this picture lies in the incredible feat of Miss Moti in entering a lion's cage and flirting with it, while Kikubhai Desai with his staff of technicians kept trembling outside the cage. Another costume picture called "Sheik Chilli" has also been completed by this studio.

BHARAT PICTURES

Every new day brings more news of the new activities of this progressive distributing company. What with "Swaminath", "Darpan" and "Lehri Jeevan" already in hand, their enterprising manager Mr. Choksi is constantly on the look out to knock down new pictures by spot-cash gestures. At this rate Bharat Pictures is going to be, very soon, a very influential concern.

EXCELSIOR FILM EXCHANGE

"Chitra Lekha" met with terrific competition when it was released in Bombay and yet it is reported to have done good business at two theatres in the city. The next picture coming to the hands of Mr. Lim Billimoria is "Bhakta Kabir".

CIRCO PRODUCTIONS

Director Abdul Rashid Kardar has at last completed "Swami", his dynamic social story with Sitara and Jairaj in the lead. Meet Kardar

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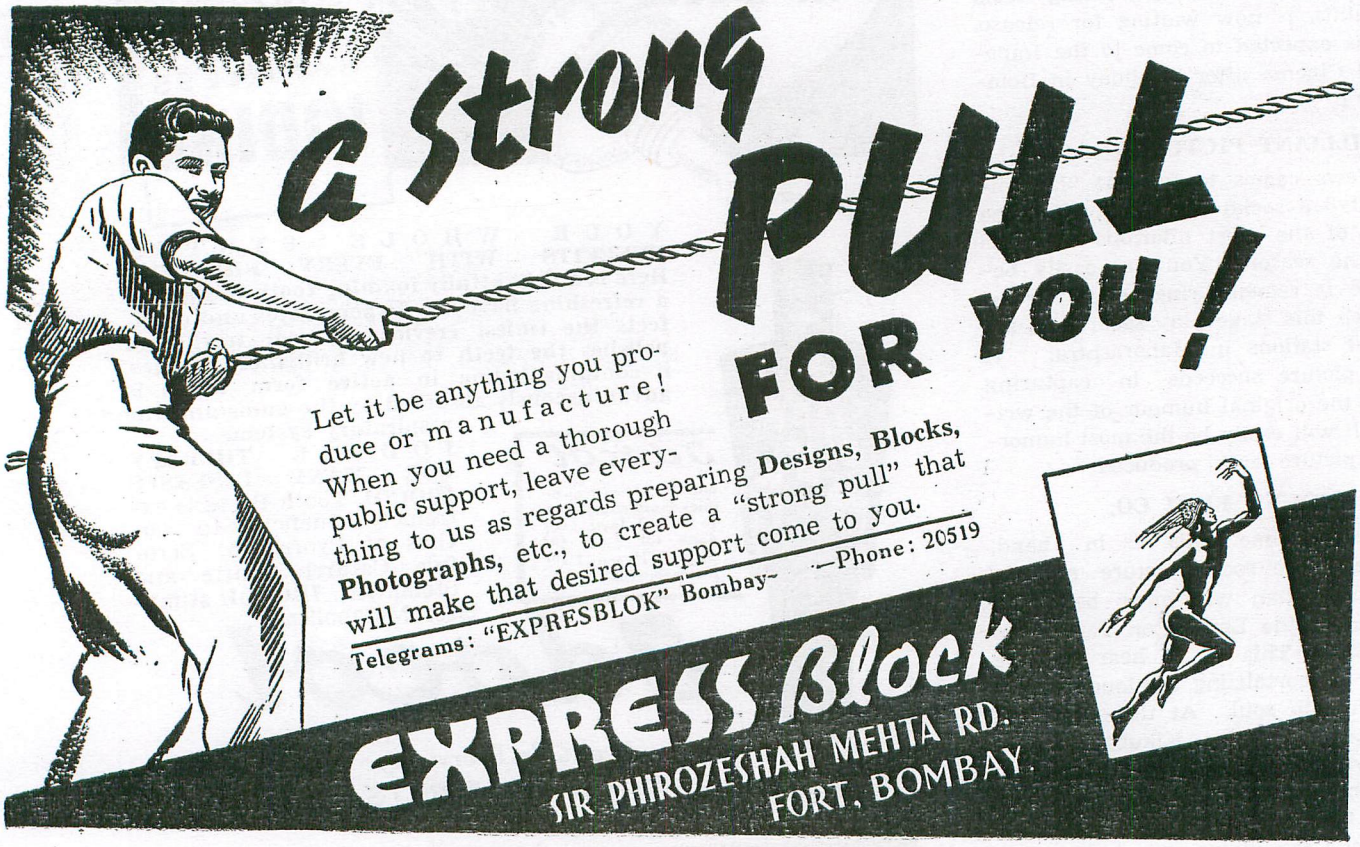
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when he starts talking like a 'swami', preaching a message which his picture contains.

This studio has got a new lease of life with Distributor V. R. Mehta taking active interest in its activities. With one sweep of his pen on his thick cheque-book he has suppressed all rumours and once again the crowd of technicians in the Circo compound has burst into renewed activity.

On the one hand we find Director Devki Bose shooting steadily "Apna Ghar", starring Shanta Apte while on the other hand things are being made ready for "Bhakta Vidur". Still another picture which goes into the sets very soon is called "Nai Duniya" written by K. Ahmed Abbas, especially for Director Kardar.

KAMLA TALKIES

This new company tells us that in their maiden production called "Sohana Geet", they are going to give us an entirely new picture on a story with plenty of tense situations and climaxes. With Director Mirza in charge of production we cannot help but believe the report and the tense situations can well be imagined with Romilla, the cycle girl, in the lead.

PRAKASH PICTURES

Like others in the town we are also waiting for "Darshan", a social story which remains completed at the studios. With Jyoti and Prem Adib leading a very useful cast of artistes, the producers are very sanguine about the success of this picture. Having done their best they are, however, not prepared to rest on their laurels and the shootings of the mythological spectacle "Bharat Milap" is going in full swing. With Shobhana Samarth and Sahu Modak this picture which is under the captaincy of Director Vijay Bhatt is expected to be a brilliant successor to "Narsi Bhagat".

SUDAMA PRODUCTIONS

"Holiday in Bombay", a scintillating social comedy, starring Sabita Devi is once again brightening the stars of Sudama Productions. You can see Director Badami swanking about in his big new car actually taking a holiday in Bombay—and they say Bombay is a big city of commerce.

This picture is reported to be creating new box-office records at the Imperial Cinema when it was released in the last week of July. The future programme of the company is kept a secret and we shall also observe the convention of being secretive about it.

VAUHINI PICTURES (Madras)

"Devata" has created sensational news in the South because of its excellent technique of production. This is the only firm in the South which keeps the flag of film production flying high up in the air and few producers in this part of India can approach it so long as Messrs. B. N. Reddy, Ramnoth and Sekhar sail together in their pursuit of art.

It is reported that the next subject which will be taken for production will be a biographical picture called "Potana" and once again Nagiah will be starring in it. And believe us, that a picture has to be good for this excellent artiste to be working in it.

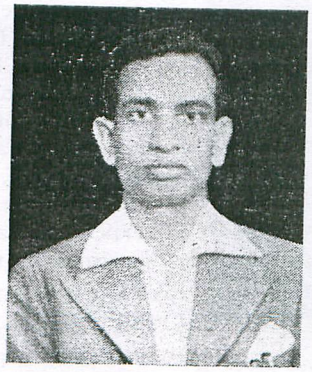
A DIVIDEND OF 5 PER CENT

We understand that at a General Body Meeting recently held under the Presidentship of Mr. V. Shantaram, the National Gramophone Record Manufacturing Co., Bombay, has declared a dividend of 5 per cent free of Income-tax for their shareholders. This is indeed, a very welcome news seeing the competition this company has to face, and the news should delight the hearts of all nationally-minded people.

Five More Prize Winners

We are pleased to announce here the names of the lucky prize-winners whose answers in the Readers' Research Questionnaire were considered as highly commendable by the Editor.

Mr. W.M. Tatke,
DAMOH



Mr. B. Gurubasappa
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Mr. V. S. Gujar,
P.O. GHUSURI (Howrah.)

Mr. P.S. Ramakoteswara Rao,
MARKAPUR (Kurnool)

And **Mr. S. Parameswaran Nair,** Thampanoor, Trivandrum.

Educating India's 400 Millions

Harness The Movies To Build A Nation

By: **K. Ahmad Abbas**

On a railway platform, three little girls—aged 9, 7 and 4 stood waiting for the train. They had come to receive their uncle whom they were going to meet after three years.

The train steamed in and the uncle stepped out of the compartment. The little nieces made a rush for him and greeted him, not with *"Salam"*, *"Adab"* or *"Namaste"* but with *"Chal chal re Naujawan"*, the refrain of the popular "Bandhan" song.

This is a true story because I was the uncle. And I have recalled it here because, in my opinion, it so effectively sums up and vindicates the powers of the cinema to impress and educate the juvenile mind.

The cinema not only *will* teach India's 400 millions, it is *already* teaching a vast number of them—only those, of course, who are able to visit the limited number of cinemas in cities and towns.

Take a few examples, if you require confirmation of these remarks.

Before the advent of the cinema, how many Muslims knew anything about Krishna, Ram, Seeta, Savitri, Tukaram, Dnyaneshwar?

Conversely, how many Hindus had heard or read the legends of the Arabian Nights, the romantic classics of "Laila Majnoon" and "Shirin Farhad" or the story of the justice of Jehangir? And, generally speaking, how many Indians had ever heard of the humanitarian work of Pasteur and Zola, the inventive genius of Edison and Bell, the adventures of Marco Polo, the story of Marie Antoinette, the revolutionary achievements of Villa and Juarez?

If the people in an obscure U. P. town have some idea (may be somewhat cock-eyed) of Bombay life and if people in Bombay have some idea (may be, even more cock-eyed!) of life in New York and London, it is due to films and films alone.

But for the talkies, no one outside Bengal would have heard the name of Sarat Chandra Chatterji and the Gujeratis and the Punjabis and the Tamilians would have been denied such literary classics as "Devdas" and "Bari Didi".

Ten years ago it was rare to find a South Indian able to understand and speak even the simplest phrase in Hindustani. It was practically impossible for a visitor from Delhi to make himself understood in Bangalore, Hyderabad (Sind) or Chittagong. Today the situation has vastly changed and, thanks to the inroads of Hindustani films in non-Hindustani-speaking provinces, it is possible for the Punjabi and the Madrasi to meet on the streets of Jubbulpore and to converse with each other. The screen has proved the best teacher of Hindustani, the national language.

Director Sarvottam Badami gives a sparkling picture in "Holiday in Bombay."

NOT A TOY BUT A MEDIUM

Thus I do not present the cinema to the educationists as a toy that *may* have some useful potentialities. Indeed, I urge the claims of the cinema to be the most potent factor for mass education which, as I have indicated, has already succeeded in educating a vast mass of people in this country, even without any directive or co-ordinating programme and without any state aid. It may be argued perhaps that the education that the Indian cinema has given is the wrong sort of education. Most of the films put ideas of romance in the minds of the juveniles at too early an age, some even teach them to be criminals. Granted. But it only shows that, for good or evil, the cinema is an educative force. In India, the educationists and the intellectuals left it in the hands of capitalists who are only interested in making money, with the result that the films they made exploited the cruder human hunger for sex and escapist entertainment. If the Indian films have been able to do a little bit for the enlightenment and education of the people, it is inspite of the producers. It is because, whatever its quality, by its very nature, the film is an educative medium, for it enlarges human experience and extends the mental horizons of the audience.

FASCIST ABUSE OF THE CINEMA

In other countries, where intelligent administrators and unorthodox educationists have realized the tremendous scope of visual education

through the medium of the screen, it has proved an invaluable help to the spread of ideas and information and the general cultural awakening of the people. Among these one may mention Soviet Russia, U.S.A., Britain, Germany, Italy and Japan.

But, here again I have to reassert that a powerful educative force like the cinema *can be abused.* I have seen the educational films produced in Germany, Italy and Japan but I certainly would not like India to follow their example, except in so far as to learn their technique and methods of organization. In all these countries, educational films, like education itself, have been subordinated to the needs of the Jingo ambitions of the Fascist rulers.

In Soviet Russia, maximum use has been made of films as an instrument of mass education. Through the medium of the screen, they have been able to spread literacy in a country that, 25 years ago, was steeped in illiteracy—even worse than India. Through the same medium they have been able to teach the ignorant peasantry improved methods of agriculture, hygiene and community organization. What is most important, however, is that in a country where conservatism was rooted deep in the soil, they used the screen to propagate progressive ideas, break down orthodoxy and social reaction, create industrial consciousness and to awaken interest in cultural life.

NO BOX-OFFICE IN RUSSIA

But, then, Russia is a communist state and conditions there are radically different from those that prevail in India. The Soviet state owns all the theatres and all the film studios. It is, therefore, possible for them to make whatever type of pictures they like and to exhibit them everywhere. There are no distributors, no exhibitors, no cinema lessees, no question of minimum guarantees, no percentages, no free passes, no need for sky-rocketing of stars, no special publicity. In one hyphenated word, there is no *Box-Office.* They have no distinction between educational and entertainment films. Every film they produce is an educational film! How can we, then hope to emulate their example?

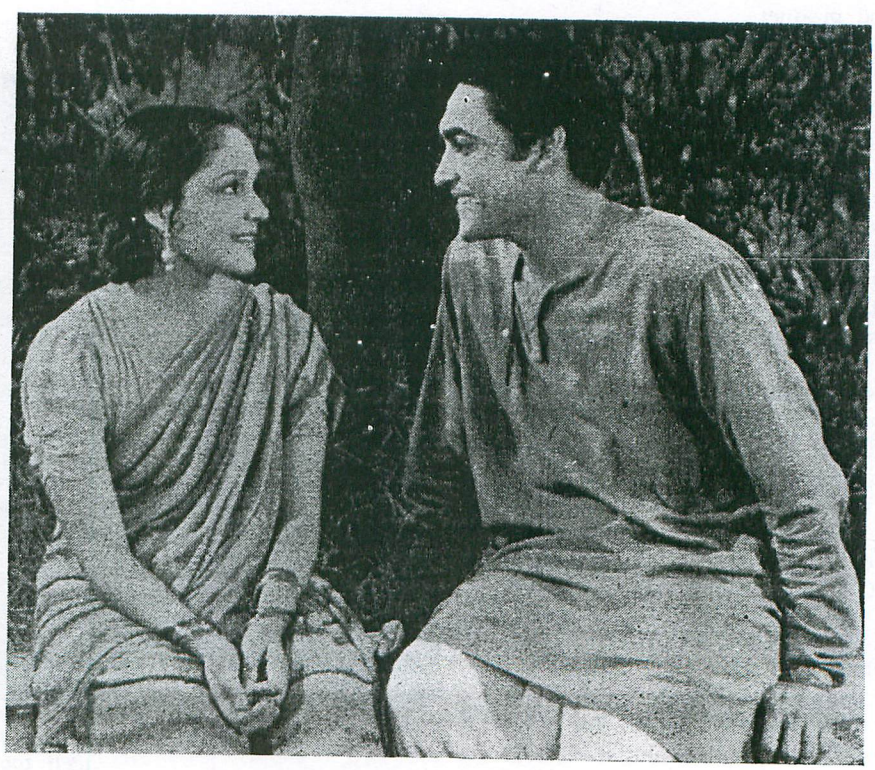
For our purposes, it is better to study what has been done in this connection in countries like America and Britain. The production is carried on, no doubt, under a capitalist profit-motive system but an enlightened capitalism and an enlightened administration have combined to make considerable use of the motion picture for educational purposes.

To many people, an "educational film" somehow sounds like a terribly dull and dreary affair. They visualize long footage being devoted to the microscopic analysis of a drop of water and frightening close-ups of the tsetse fly. This is only a narrow conception of the educational film. Go to any cinema showing foreign films and you will see two or three 'shorts' many of which are nothing but educational films, in the best sense of the term, though you may never have suspected that. In this category I may mention such outstanding and popular features as Warners' historical vignettes, Pete Smith Specialities, Crime Does Not Pay and most educational of all educational films, the March of Time!

The American producer has combined education with entertainment and thereby secured profits even while rendering public service. The advantage in this type of educational film is that they are produced in an interesting popular style and are shown along with entertainment films and, therefore, they reach a vast mass of people in an unobtrusive manner.

In England, the documentary movement provides an excellent parallel. Here are a band of pioneers like Paul Rotha, John Grierson and Basil Wright who have been experimenting with the wider educational use of the film medium. Mainly helped by some Government departments like the General Post Office and a few big industrial concerns, they produced a number of films about such diverse phases of life as the depressed industrial areas, fishing in the North Sea, the gas industry and railway communications. (To-day, of course, they are all engaged in producing war propaganda films).

Like the American 'shorts', the British documentaries are also exhi-



After a long time, almost an age, Devika Rani comes to the screen with Ashok Kumar in "Anjan" a social picture of Bombay Talkies.

They seem to be all there in "Anjan"—Devika, Desai, Ashok Kumar—the new picture of Bombay Talkies.

bited along with entertainment films though they do not enjoy such a big world-wide market as the Hollywood product.

INDIA NEEDS EDUCATION AND ENTERTAINMENT

Then, both in England and America, they also produce what are literally 'educational' films—on subjects ranging from history to hygiene, from geography to gymnastics—which are specifically planned to illustrate and supplement the textbooks. These are usually made on the 16 mm films so that they can be shown in schools on small and inexpensive projectors. The Governments, through their education departments, supervise and subsidise the production of such films which have proved invaluable allies of the school master and not a competitive rival as some might imagine!

In India we need both these types of films—the 'short' shown with the entertainment film in the cinema and the film specially made for the schools. Like pre-revolution Russia we have to eradicate not only illiteracy but also root out conservatism and reaction which are such a bar to progress. In a country of only less than 10 per cent literacy the printed word is impotent as an instrument of propaganda. Radio may do some good but visual impressions stay longer than aural and the value of cinema for this purpose is unrivalled.

In the next issue I will discuss the practical possibilities of producing and exhibiting both these types of educational films. Meanwhile I invite the educationists as well as the average citizens to look over the new educational horizons that are opening out. Education is no longer restricted to book knowledge. Kindergarten, Montessorie, Activity School, Basic Education—all the new and rational systems agree that education must be based upon the life around the students and must develop their mental faculties by widening their interests and enriching their experience. For this widening of interests and enriching of experience there is no better and cheaper method than the educational film.

In "Shadi", Ranjit's latest box-office hit, Khursheed and Ishwarlal hit it well together

OUR REVIEW

"SISTER", An Unusual Picture

Mehboob Scores Another Personal Triumph

Kanhyalal's Excellent Performance.

This is Director Mehboob's second picture at the National Studios. In comparison with the popular success scored all over India by National's maiden production, "Woman", the present one of Mehboob may not capture the public fancy to the same extent but in its technical content and production values "Sister" is certainly far superior to "Woman".

As a director, Mehboob has improved beyond recognition. His technical work has gained more polish and efficiency while his emotional framing of the drama has secured more subtle hues than ever before.

"Sister" is an unusual picture, unusual from the general run of the pictures, unusual in its theme, in its presentation and in its psychological content. It is a refreshingly new experiment in audience entertainment being a new departure from the age-old triangles of romance. And to that extent, "Sister" presents a novelty to the Indian screen.

BROTHER LOVE MOTIF

The main resistance of the story is centred in a brother's passionate, all absorbing love for his sister, more so because, his little infant sister becomes the sole obsession of his life and the solitary relative of his existence after the catastrophe of an earthquake.

The mighty brother and his little sisterly atom pass through years of struggle and agony, till one day the sister grows into a woman and falls in love with a young man.

And here is reached a great emotional climax which unfolds a thrilling drama, grim in its basic elements and mighty in its sweep. Sheikh Mukhtar, the brother, is called upon to make a decision and in making it is asked to tear his little sister from his heart, for ever and for good.

The brother cannot reconcile himself to the idea of his sister going away from him. In a fast series of dramatic incidents, the desired end is reached to the utter relief of the emotional suspense of the audience.

KANHYALAL LIVES HIS PART

Mehboob's direction is superb, but one would feel like debating about the psychological interpretation of the role played by Sheikh Mukhtar.

There is a lot of unnecessary matter which could have been removed to improve the play. Sound and photography are excellent—from the popular view point, the music score is a little weak. But the grim drama hardly provides any scope for light and lilting music.

The best performance is given by Kanhyalal in the role of a pick-pocket. He lives the part. Sheikh Mukhtar is too stagy and melodramatic while Nalini Jaywant has acted well for the first time.

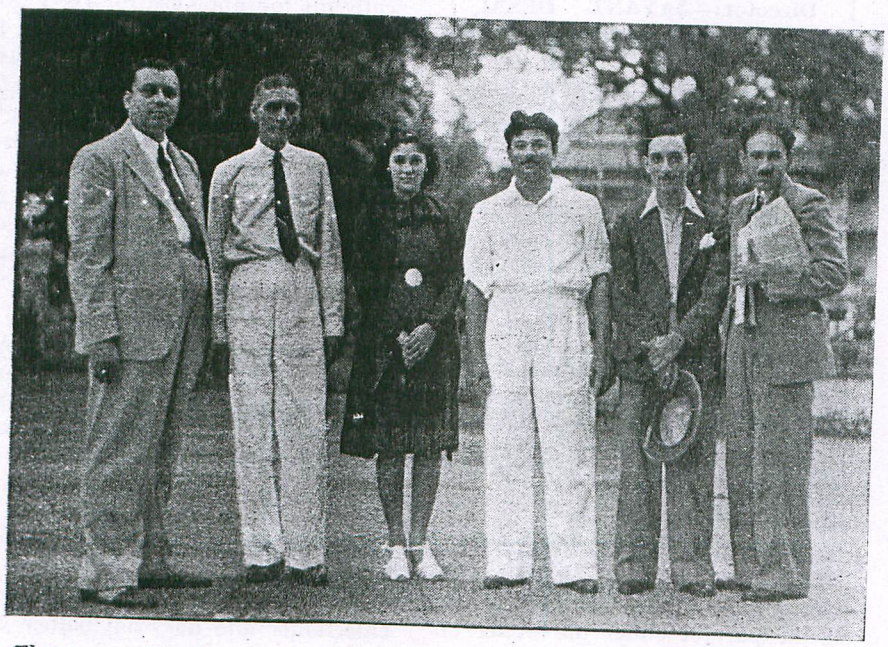
Well, "Sister" must be seen. In its theme there is a provocation, in its presentation there is beauty, though in its entertainment we miss a bit of exhilaration.

SISTER

Producers:	*National Studios*
Story:	*Zia Sarhady*
Dialogues:	*Wajahat Mirza*
Songs:	*Dr. Safdar*
Photography:	*Faredoon Irani*
Sound:	*Y. S. Kothare*
Music:	*Anil Biswas*
Production Chief:	*N. R. Desai*
Cast:	*Sheikh Mukhtar, Nalini Jaywant, Harish, Kanhyalal etc.*
Released at:	*Pathe Cinema*
Date of Release:	*6th Aug. 1941*

Director:—MEHBOOB

Director Mehboob, who gives an almost classic picture in "Sister" the recent release of National Studios.



They were Director Mehboob's guests at an exclusive preview of "Sister", a National picture. From left to right: Mr. Baburao Patel, Mr. Nanubhai Desai (Production Chief); Miss Rita Carlyle, Mr. Mehboob, Mr. Zabak and Mr. Ahmed Abbas

OUR REVIEW

'Shadi' Unconvincing Yet Entertaining

Khursheed's Charming Performance

Motilal Has Little To Do

This is one of those 1940-41 Ranjit series of pictures which are primarily produced for entertainment with hardly a pinch of instruction. Looking for logic into these is as difficult as looking for a needle in a haystack.

We must therefore take these pictures at their surface value and treat them as mere entertainers and quite harmless at that.

Looked at from this innocent point of view, "Shadi" becomes an excellent entertainment, more so because of Khursheed's excellent work and Motilal's long-earned popularity.

The story which has a thoroughly orthodox blend looks a little improbable. Especially when we are asked to believe that the young college-educated heroine agrees to marry a paralysed man merely because the parents of both had promised them to each other when they were mere children. The Hindu-wife-devotion-angle is presented on the screen with the full traditional vengeance and we find several highly unconvincing and improbable sequences glorifying the torturous existence of the Hindu wife.

And yet these scenes, however humorous to the intellectuals, go well with the mass mind tuned to the faith of living in the past. This very aspect of the picture assures its box-office success and to that extent "Shadi" is an eminently successful picture.

TWO GIRLS—TWO BOYS—TWO FATHERS

This is a story of two girls and two boys with two fathers thrown in. One girl believes, inspite of her college educaton, in the ancient ideals of a devoted Hindu wife projected into life by the affection of the parents, while the other, England returned, believes in shaping her own destiny despite parents, traditions and old customs. The girl with the ancient complexion meets, strangely enough for all her devotion and faith, a paralysed mate in life while the cream-and-powder complexioned meets one of the best types of manhood.

Shobha, the present day advertisement of Sati Savitri, nurses her husband back to good health and good fortune. With the broad smile of fortune on his face, Bihari presents a *volte face* and throws himself into a riot of vicious gaiety regardless of his wife's pleadings. The wife is soon driven out of the house and her place is taken by a singing girl who dances to the spirit of the wine that soaks the man's soul.

SHADI

Producers: *Ranjit Movietone*
Story: *Gunwantrai Acharya*
Dialogues: *Munshi Dil & Pandit Indra*
Songs: *Madhok & Dil*
Photography: *Gogate & Krishna Gopal*
Audiography: *C. K. Trivedi*
Music: *Khemchand Prakash*
Production Chief: *Chhotubhai*
Cast: *Motilal, Madhuri, Khursheed, Ishwarlal etc.*
Released at: *Royal Opera House*
Date of Release: *12th July '41.*
Director:—JAYANT DESAI.

At this stage the cream-and-powder beauty steps in with her strong and revolutionary ideas. Very soon things start moving and we soon come to a climax, by, of course, the most unimaginative way, where the hero, Behari, is taught a lesson and made to love and respect his wife. For quietly waiting and watching Anil gets the powder-beauty Neela as a prize for life.

THE SARDAR'S LUCK

There is nothing in the picture to suggest any exercise of intelligence on the part of either the writer or the director. It is a straight yarn, told in the ancient Ranjit way and in the peculiarly Jayant Desai style.

The phenomenal luck of Sardar Chandulal Shah plays the most dynamic part in all Ranjit pictures and covers with its silver blanket a thousand mistakes of the executives some of whom, with sufferance, can be called pseudo-intellectuals

The songs, however, are beautiful not only in tunes but also in words.

Khursheed the soul of "Shadi"

KHURSHEED TAKES THE APPLAUSE

Khursheed is stunning in her sympathetic role and takes practically all the applause for good work and good singing. Motilal gets his share of applause, but this excellent artiste is very badly "cut" through reels and reels continuously. To sabotage so popular an artiste is a criminal folly, inexcusable and unreasonable. We commend these remarks to Sardar Chandulal's close attention. There is more in Motilal for the box-office than several so-called stars put together.

Poor Madhuri! Her sophisticated role only fits her funny coiffure. The language that slips out from her tongue helps to advertise the coiffure—beyond that nothing. Ishwarlal has paled off. He is not his usual best. He is stagy and awkward at places. I wonder whether he is getting a swollen head.

Well, see "Shadi". It is a good entertainer and does not bother you.

OUR REVIEW

DEVATA Becomes South India's Best

Triumph of Technique and Art

Nagiah's Memorable Performance

With "Devata", Vauhini once again vindicates the claim "when better pictures are made, Vauhini will make them", for "Devata" is the best movie to date produced this side of the Vindhyas. And as an illustration of the near-to-perfection result achievable by splendid team-work and co-operation between technicians, "Devata" might even hold its place in the All-India film field.

For it is on the technical side that "Devata" more than makes up for what it rather lacks in the emotional content and in the incidents that make the story.

TOO SIMPLE

The story is simple, in fact, much too simple to fit into a classic frame.

Venu returns home to the village from England where he had been to study for the bar. His widowed mother and unmarried sister, both with hearts of gold but with unobservant eyes, fail to notice in their joy at his return that he does little else throughout his stay at the village than give all eyes to the voluptuous physical allure of Lakshmi, a maid-servant who, being motherless, has come to be just a member of the family.

Mr. Lim Billimoria, the enterprising distributor who releases the Film Corporation pictures in Bombay.

Without thought of her wish in the matter, Venu one night takes advantage of the sleeping Lakshmi. Dawn finds him penitently and passionately pledging his troth to the distressed girl, swearing to wed her. Back at Madras where he enrols as barrister, Venu's promise does a fade-out as his uncle, who has financed his education, reminds him of a prior agreement between Venu, Venu's mother and himself to the effect that Venu should marry Vimala, the uncle's daughter.

Venu agrees, though hesitantly. The wedding is all set. To Lakshmi, he offers monetary solace. She spurns it and seeks her fate, overcoming ideas of suicide because of the coming child.

Meanwhile, Vimala, the giddy social butterfly that she is, thinks she has more chances of happiness with Sukumar, an oily sycophantic handsome friend and elopes with him. Venu confesses his misdeed to his mother and at her bidding goes in quest of Lakshmi. That unfortunate girl finds at every turn men after her. Her child is gravely ill and in despair she repairs to a brothel whose keeper had once tempted her. But in sudden revulsion she escapes from the brothel just in time. The police take a hand in the game and put Lakshmi in the lock-up on a charge of attempted murder during escape. But the brothel-keeper's dying statement clears her, and Venu, his mother and sister trace her to the lock-up cell and take her gladly to their bosom.

DEVATA

Producers: *Vauhini Pictures*
Language: *Telugu*
Story, Screen-play & Photography: *Ramnoth*
Songs & Dialogues: *Acharya*
Music Director: *V. Nagiah*
Recording: *Sekhar*
Cast: *Nagiah, Kumari, Suryakumari, B. Rajaratnam, Renduchintala etc.*
Released At: *Paragon Talkies, Madras*
Date of Release: *4th July* 1941
Director:—B. N. REDDY

Nagiah, the popular artiste of the South.

TECHNICAL WIZARDRY

That so superficial a plot could have been given such a brilliant filmic setting as "Devata" provides, without seeming ludicrous, is a tribute as much to the artists as the technicians. That an England-returned youth who would have had a satiating visual diet of the feminine form even in nudity would fall like a ton of bricks for a mere servant-girl by merely gazing at her fully-draped contours for a few days is bad psychology. Only a virginal monk would dream of such sudden seductions. The way the camera picks up these sequences, the slick direction, and the masterly portrayal of reaction by the actors lends probability to the whole thing. This

one illustration amplifies how throughout sheer technique puts over the story in this picture.

ONE OF THE GREATEST

Nagiah as Venu gives a truly memorable performance. Labouring heavily under the handicap of a role that has little individuality, he yet manages to put it across so vividly that he dominates the picture. He speaks but few lines; in fact, the dialogues in this film are kept to a remarkable minimum. But his face registers moods and even thoughts with the crystal clarity of a mirror. He is beyond doubt, one of the greatest actors we have in our country.

Kumari, too, has rather a pattern role as Lakshmi—but she too rises to a high level of acting. She is even better than she was in "Sumangali". But one fails to see how her role entitles her to be regarded as "Devata".

While the hero and heroine are mere types, in Vimala and Sukumar we have sharply-etched miniature portraits and Bezwada Rajaratnam and Narayana Rao do exceedingly well in these roles. All the supporting characters discharge themselves with great competence, as is usual in Vauhini pictures. Suryakumari must be mentioned for her portrayal of Seetha, Venu's sister.

Director B. N. Reddy has done finely but he would have done better had he been a little less generous with the music director and cut down the number of songs. They are too many, and while all of them are good and enchanting, they still pull down the fast tempo to some extent.

To praise Ramnoth's photography, Sekhar's audiography, or Acharya's dialogues, is to paint the lily. The three are at their peak of brilliance

Forgetting the defects of characterisation and psychology, which are anyway put over effectively and which become apparent only to very critical minds, it would be an injustice not to recognise in Vauhini's "Devata" a picture of great merit It has the finish, the kinematic content, the artistic excellence blended with box-office, the imaginative direction and that elusive "it" which we find in all great pictures, whether made in India or imported from Hollywood.

And seeing that it is made in India and that too from that part of the country which has notoriously low level of filmic progress, "Devata" certainly adds to the greater glory of the Vauhini trio, and saves the South from being utterly forgotten.

(Con. from page 43)

spoilt by the shoes. Anyway I asked him about his likes and dislikes where clothes are concerned. He said "I don't bother much about clothes as long as they are clean. I believe a man's best friend is his dhobi.' He was quite serious about this and I agree with him. But he forgot the barber.

Apart from his shoes the only other real fault I have to find with Motilal is with his handwriting. It is such an untidy scrawl that it reminds me of my first writing lesson in the kindergarten. When I told him how ghastly I thought it was, he said "I'm mortally wounded. I've always thought my handwriting was superior to J. B. Taylor's, and now you've disillusioned me." He swears this bit of wit is entirely original and home made and who would doubt a gentleman's word? Because Motilal is a gentleman.

He stands up and sits down when he should, shaves nearly every day, and never uses strong language in front of ladies.

What more could you ask of a gentleman, I ask you?

We must rescue Sitara from this primitive Sheikh Mukhtar. They go this way in "Roti", Mehboob's new production with Chandramohan starring

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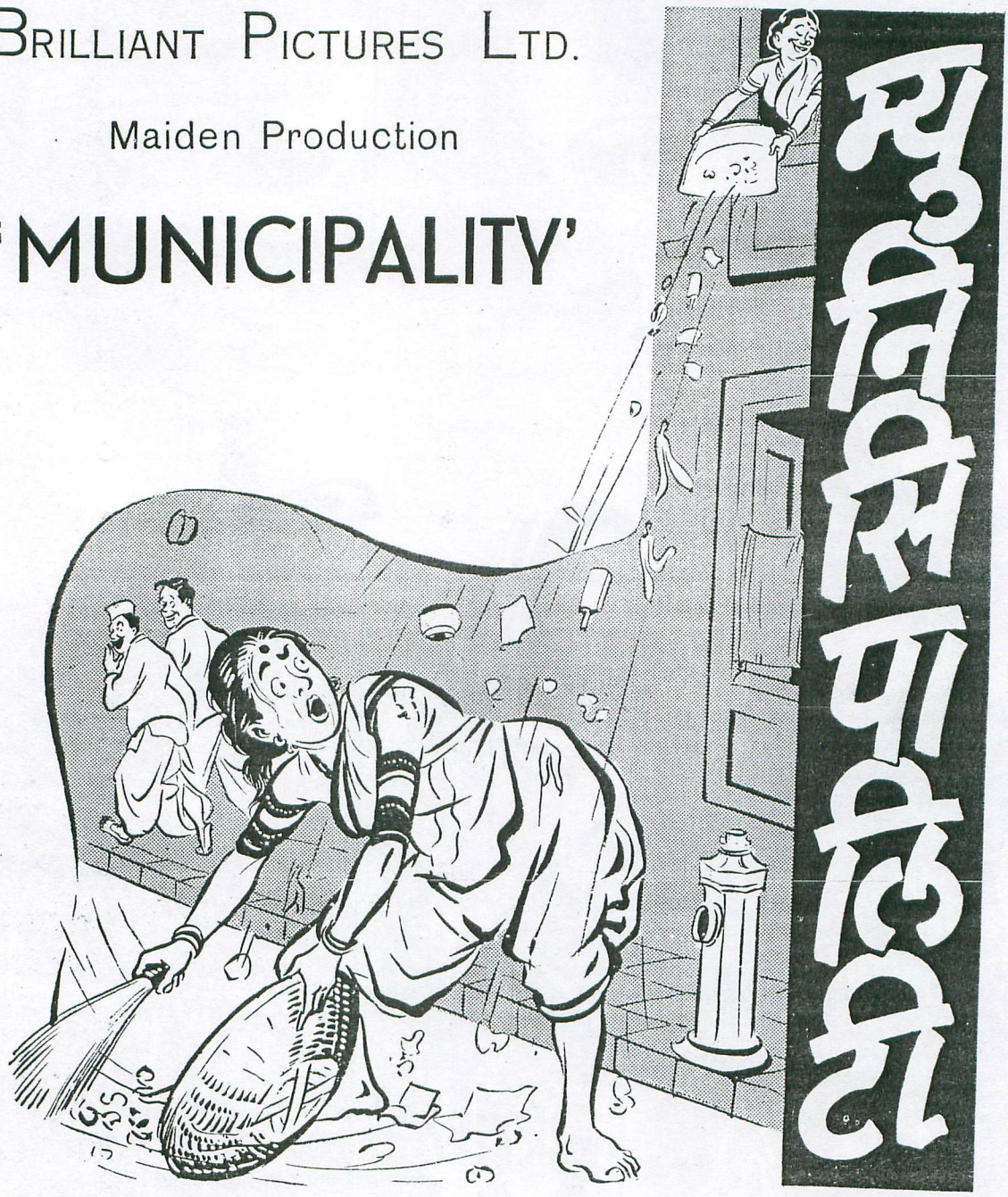

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